MARVEL COMICS

DOCTOR WHO MAGAZINE

New Look! New Features!

DWM 250 • 9 April 1997
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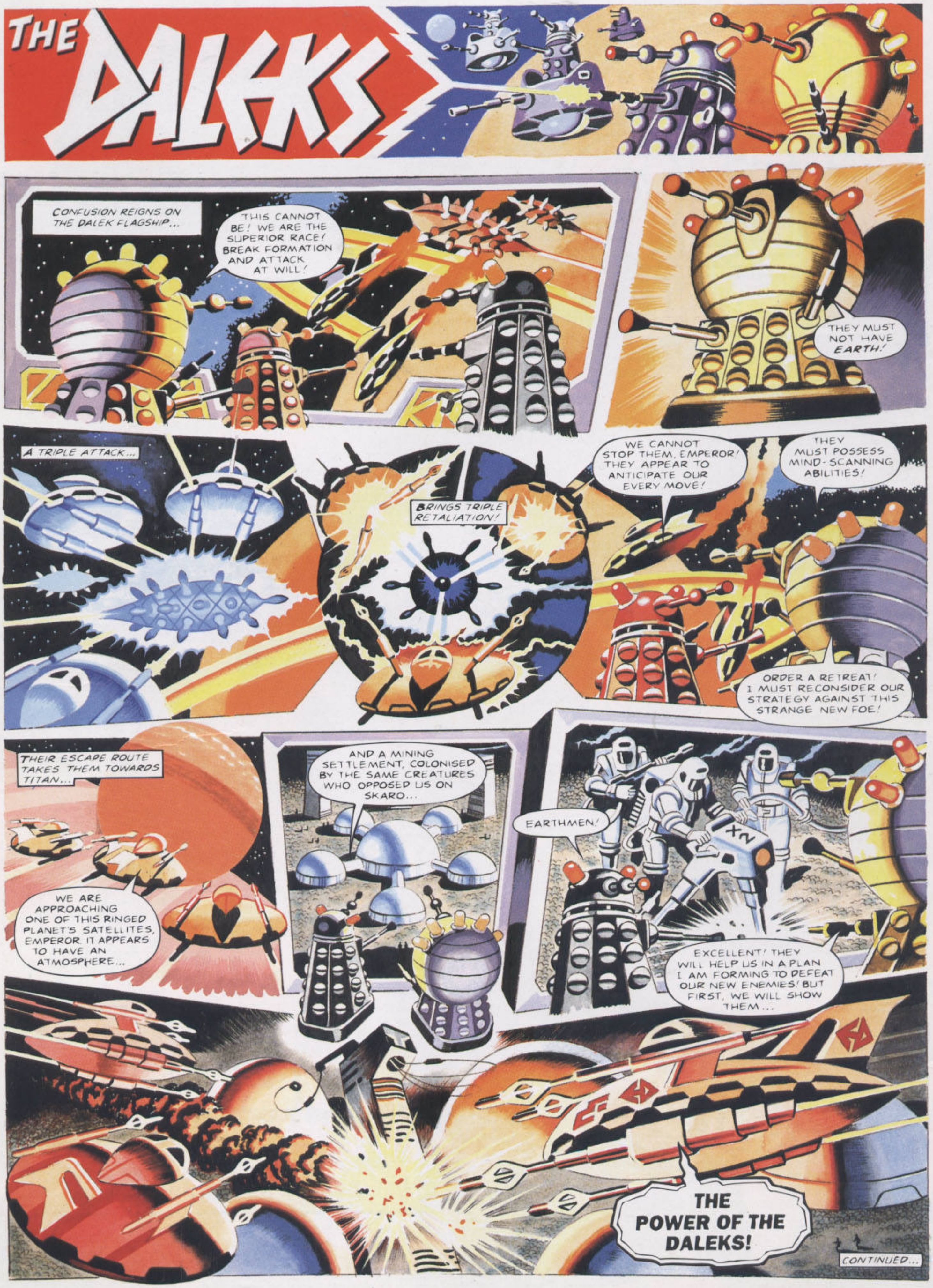
Scoop!

ELISABETH SLADEN

Journalist Sarah Jane Smith reports from the front line

FREE! Double-sided poster

Barry Letts • DWM: The True Story
Genesis of the Daleks • Beep the Meep!


THE DALEKS
CONFUSION REIGNS ON THE DALEK FLAGSHIP...
THIS CANNOT BE! WE ARE THE SUPERIOR RACE! BREAK FORMATION AND ATTACK AT WILL!
THEY MUST NOT HAVE EARTH!
A TRIPLE ATTACK...
BRINGS TRIPLE RETALIATION!
WE CANNOT STOP THEM, EMPEROR! THEY APPEAR TO ANTICIPATE OUR EVERY MOVE!
THEY MUST POSSESS MIND-SCANNING ABILITIES!
ORDER A RETREAT! I MUST RECONSIDER OUR STRATEGY AGAINST THIS STRANGE NEW FOE!
THEIR ESCAPE ROUTE TAKES THEM TOWARDS TITAN...
WE ARE APPROACHING ONE OF THIS RINGED PLANET'S SATELLITES, EMPEROR. IT APPEARS TO HAVE AN ATMOSPHERE...
AND A MINING SETTLEMENT, COLONISED BY THE SAME CREATURES WHO OPPOSED US ON SKARO...
EARTHMEN!
XN
EXCELLENT! THEY WILL HELP US IN A PLAN I AM FORMING TO DEFEAT OUR NEW ENEMIES! BUT FIRST, WE WILL SHOW THEM...
THE POWER OF THE DALEKS!
CONTINUED...

Artwork **Ron Turner** Script **John Lawrence** Letters **Glib** Daleks created by **Terry Nation**

In this issue . . .

Magazines are generally revamped, redesigned or relaunched for one of two reasons. It can be because sales are falling, and a publisher recognises that their product must be 'resold' to its own audience, or because a title's marketplace has been invaded by similar magazines, and the competition must be fought with new gimmicks or flashier contents.

Happily, however, neither of these factors have motivated our own new look: our readership is at its highest for ten years, and more of you have responded to our recent *Readers' Survey* than ever before. *Doctor Who* coverage seems to be becoming increasing thin on the ground in general sci-fi titles, too, so you can hardly say that anyone is cutting across our territory.

DOCTOR WHO MAGAZINE
ELISABETH SLADEN
FREE!

No, we've decided to freshen up our look and contents simply to keep the magazine as good as it can possibly be. We've set ourself new goals to provide the very best in *Doctor Who* writing and information, and broadened the template of all our features to offer a wider range of both written and photographic material. Why? Well, just because everyone here has read **DWM** since the start, and that's what *we'd* want to see.

That said, this month we also take some time out to look back at the history of the magazine and its role in the life of *Doctor Who* fans everywhere. We've tried to avoid empty self-congratulation, and subject the magazine to the same kind of intelligent analysis that any other aspect of the series might receive in these pages. Then again, perhaps our own prejudices may prevent that from being completely true, simply because we all love and believe in the magazine so much – it would certainly be a much poorer product if we didn't.

So, with the promise that it won't happen again until issue 500, I hope you'll forgive the indulgence of both our lead feature and our comic strip, and enjoy this packed special edition.

Now, about that *Star Trek: Voyager* . . .

Gary Gillatt

Editor **Gary Gillatt**
Assistant Editor **Alan Barnes**
Designer **Paul Vyse**

Thanks to **Jeremy Bentham, Richard Bignell, Ness Bishop, David Brunt, Nuala Buffini, Stephen Cole, Barry Letts, Andy Mariott, Steve Merritt, Paul Neary, Adrian Rigelsford, Gary Russell, Elisabeth Sladen, Vicky Thomas, Stephen James Walker, Martin Wiggins, Mark Wyman, BBC Books, BBC Video and Virgin Publishing**
Apologies to **Michael Powell** and **Emeric Pressburger**

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: Doctor Who Magazine, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ, England
Entries must arrive by second post on 7 May 1997

For details of current subscription rates, see page 21
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"We could sell a million a month in America . . ."
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"Not the perishing Daleks again!"
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Gallifrey Guardian

Fourth Doctor returns in series of NZ pensions ads

Tom Baker back in the TARDIS!

Tom Baker has reprised his role as the Fourth Doctor in a series of television commercials currently screening in New Zealand. For the series of eight advertisements, produced by Tiger Films for New Zealand Superannuation Services, both a full size replica police box and a TARDIS console room set were constructed from original BBC design plans.

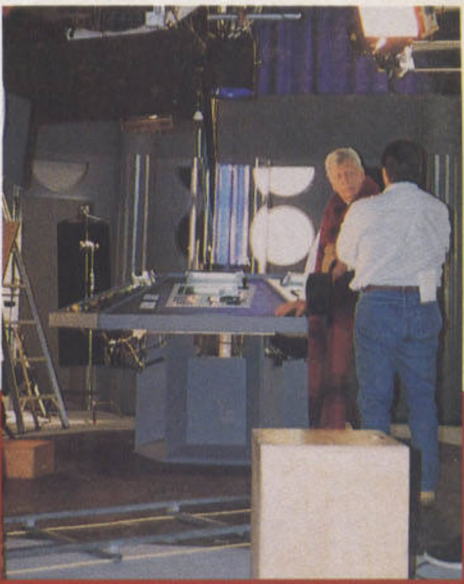
In the advertisements, the Doctor – wearing the burgundy-coloured scarf and coat of his later years – encourages viewers to "plan for the future". Each commercial features an electronic version of the *Doctor Who* theme tune, and begins with a "time tunnel" graphics sequence closely based on the opening titles to last year's TV Movie.

In all, eight promotional films have been made, ranging from 15 seconds to one minute in length. Three days' filming took place between 21 and 23 January, both in studio and on location at the peak of Auckland's Mount Eden.

The ads, directed by John Toon, are supported by radio and newspaper counterparts.

Both the police box prop and console room set have been put on public display at the New Zealand Superannuation Services offices in Newmarket, Auckland. The company's operations manager has said that if the commercials are a success, Baker may be invited back to appear in a second series of ads later in the year.

You'll be able to see images from the adverts, and of work on set, in the next *Gallifrey Guardian*.



"Who's being paid to act here?"

Paul Scoones was on set for Tom's return to the console . . .

Entering a film studio in suburban Auckland, and seeing the lights, camera and production personnel clustered around a near-perfect replica of the TARDIS console room, felt like being transported back to BBC TV Centre circa 1980. Moments later, when Tom Baker arrived on set, the illusion was complete.

Although the mass of curls has given way to short silvered hair, Tom's toothy grin and piercing gaze were still in evidence and, once adorned in his Season Eighteen coat and scarf, was once more, unmistakably, the Doctor.

This was the first of a three-day shoot. As the first rehearsal commenced, Tom dropped effortlessly back into character, enthusiastically offering suggestions regarding his lines and movements. The console's central column was designed to rise and fall, but the motion produced only a squeak. Efforts were made to remedy this but, after a couple of otherwise flawless takes were ruined by the noise, Tom lost his patience and demanded: "Who's being paid to act – me or the machine?" The central column remained stationary for the rest of that day's filming. In the ads, references are made to a race known as the Cracanoids of Tau 4. Tom had a lot of trouble remembering the name, and several re-takes were required – Tom had to get the pronunciation correct, as an animated graphic sequence featuring the Cracanoid was played in onto monitors in the console room set.

Towards the end of the day, Tom's energy was visibly lagging and, as soon as he was given the all clear, he wasted no time in changing out of his costume and headed back to his hotel, shedding the role which made him famous as easily as he'd readopted it.

Issue 50 of TSV*, the fanzine of the New Zealand Doctor Who Fan Club, has further coverage of the commercials. Write to: TSV, PO Box 7061, Wellesley St, Auckland, New Zealand.*

BBC sued over 'lost' big screen *Who* adventures

A consortium of would-be film-makers are preparing to sue BBC Worldwide after a deal allowing them to make *Doctor Who* movies for theatrical release was allegedly reneged upon.

On Friday 14 February, a group known as Daltenreys made it known that a writ had been issued in the High Court that day laying out the consortium's claim for compensation – estimated to total some £15 million – from Worldwide, the commercial arm of the BBC. Daltenreys' prime movers – George Dugdale, John Humphreys and Peter Litten – told reporters that the group had purchased film rights in *Doctor Who* from BBC Enterprises, as was, in 1987. Early in 1994, a few weeks before those rights were due to expire, Humpreys says he was "devastated" to learn that negotiations were underway to relaunch *Doctor Who* on the small screen with US backing from Steven Spielberg's company, Amblin. These discussions – which eventually led to last year's Paul McGann TV Movie – are said to have "breached the undertaking" that Worldwide had made with Daltenreys.

The group claim to have been on the verge of signing British actor Alan Rickman (*Die Hard*, *Robin Hood Prince of Thieves*, etc) in the lead role, and to have gathered support from mooted director Leonard Nimoy (*Star Trek*), music personalities such as Bryan Ferry, and, most significantly, prospective co-producers Lumiere Pictures. Their project allegedly "obstructed and delayed", Daltenreys have initiated legal action in the hope of receiving not merely the £1 million they are said to have spent on pre-production costs, but an additional £14 million – which they estimate to be the profit they would have made on the three feature films that would have resulted from the rights purchased.

Dugdale

Litten

Mary Collins, spokesperson for BBC Worldwide, told **DWM**: "We have received a writ. Its content is currently being considered – but it will be contested vigorously."

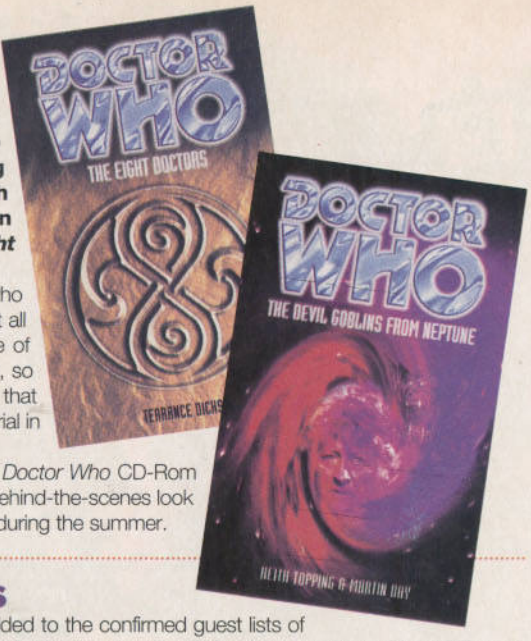
DWM will continue to follow the case as it develops . . .

Merchandise news

The covers for the first books in the BBC-produced range of *Doctor Who* novels are shown here, both featuring computer generated images – although an Alistair Pearson painting of Rassilon will appear on the back cover of *The Eight Doctors*.

BBC Books has asked us to inform readers who have sent in story proposals to their offices that all submissions will be read, but a recent change of staff has meant that replies have been delayed, so please be patient. They have also confirmed that they will not be releasing any *Doctor Who* material in December.

BBC Multimedia has tentatively scheduled a *Doctor Who* CD-Rom release for October – we'll bring you a special behind-the-scenes look at the development and content of this project during the summer.



Conventions & Events

The previously elusive Tom Baker has been added to the confirmed guest lists of both the Remembrance 97 Convention in April (details c/o 93 Hill St, Ashton-u-Lyne OL7 0PZ), and Manopticon 5 in May (details c/o 22 Seven Acres, Nordon, Rochdale OL12 7RL). The latter will also feature (subject to commitments) Lalla Ward, Mary Tamm, Colin Baker and Matthew Waterhouse. MC for the event will be **DWM**'s Gary Gillatt.

Sophie Aldred will be on hand to sign autographs and chat to fans at the Bradford Classic Sci-fi Mart at the Pennington Hotel in Bradford on Saturday 29 March.

Outside the Spaceship

compiled by Dominic May

Television The major event this month is the launch of Channel 5 on Easter Sunday. Unconfirmed reports suggest that the 90-minute 'real-life' drama, *Beyond Fear*, starring **Sylvester McCoy**, may be the very first programme to air; Sylvester plays Michael Sams, the kidnapper of estate agent Stephanie Slater, played by Gina McKee. Meanwhile, **Mary Tamm** has recorded a guest appearance for the seventh series of *Heartbeat*, to be networked by ITV in the autumn. She has been cast as a Yorkshire lass named Marilyn; according to her agent, it's the first time in her career she's had to assume a regional accent! **Matthew Robinson**'s *Quayside* (see DWM 249) fared very poorly in its first few weeks opposite *EastEnders*. Shown only in ITV's North East region, this drama concerning an ex-footballer turned bar owner garnered less than 300,000 viewers and seems likely to be cancelled.

Ooh, scary! Sylvester in *Beyond Fear*

Film **Maureen O'Brien** has been cast as Mrs Lawrence in *Land Girls*, to be directed by David Leland (*Wish You Were Here*); it concerns three women who join the land army during the second world war. Shooting commenced on 10 February. Forthcoming low budget **Paul McGann** project *Downtime* is expected to look more like an expensive Hollywood picture thanks to a talented crew, many of whom worked on *Mission: Impossible* and *GoldenEye*.

Awards Original series producer **Verity Lambert** was one of the first four recipients of a British Film Institute Fellowship in recognition of her contribution to television (the others being Michael Parkinson, Lynda La Plante and Alan Yentob). The presentation was made at the opening of the TV97 Festival on 6 February.

Obituaries **Nicholas Mallett**, director of *The Trial of a Time Lord* Parts One to Four, *Paradise Towers* and *The Curse of Fenric*, died in Queen Mary's Hospital, Roehampton, on 30 January. An appreciation of Nick's *Doctor Who* work will appear in these pages soon. **David Sinclair**, a Swampie in *The Power of Kroll*, passed away on 31 December 1996, aged 62.

Back to haunt him . . .

Reader Alan Grice of Liverpool has revealed to us that Doctor number eight, **Paul McGann**, once 'enjoyed' a not-so-successful career as a pop star. With his brothers Joe, Stephen and Mark, he formed one quarter of The McGanns, whose first single *Shame About the Boy* went straight into the charts at, well, nowhere, in the summer of 1983. Mark sang lead on the record, but Paul took centre stage on the jolly B-side *Red Light*.

We've been playing Paul's melodic triumph all week at DWM Central – we can't get enough of it – so all together now: "Been wound up, been chained down . . ."

the mcganns
shame about the boy

Collectors' Heaven

DWM's new monthly guide to upcoming *Doctor Who* merchandise

14 April

Video ***Mythmakers 36: Mark Strickson*** *Reeltime Pictures* £16.99
Video ***Doctor Who's Return to Devil's End*** (reissue) *Reeltime Pictures* £10.99

17 April

Novel ***The New Adventures: So Vile a Sin*** by Kate Orman & Ben Aaronovitch [Seventh Doctor, Chris & Roz] *Virgin Books* £4.99

12 May

Video ***The Stranger: Eye of the Beholder*** (reissue) *Reeltime Pictures* £11.99

15 May

Novel ***The New Adventures: Oh No It Isn't!*** by Paul Cornell [Bernice & Menlove Stokes] *Virgin Books* £4.99
Short stories ***Decalog 4 – Re:Generations*** edited by Justin Richards & Andy Lane *Virgin Books* £4.99

2 June

Video ***The War Machines*** (Includes 'lost footage') [First Doctor, Ben & Polly] *BBC Video* £11.99 (rrp)
Novel ***Doctor Who: The Eight Doctors*** by Terrance Dicks [Eighth Doctor] *BBC Books* £4.99
Novel ***Doctor Who: The Devil Goblins from Neptune*** by Keith Topping & Martin Day [Third Doctor, Liz and the Brigadier] *BBC Books* £4.99
Audio ***Doctor Who*** (Paul McGann reads TV Movie novel) [Eighth Doctor] *BBC Audio* £7.99 (rrp)
Postcard Book (Images from Paul McGann TV Movie) *BBC Books* £4.99

19 June

Novel ***The New Adventures: Dragons' Wrath*** by Justin Richards [Bernice & Braxiatel] *Virgin Books* £4.99

7 July

Novel ***Doctor Who: Vampire Science*** by Jon Blum & Kate Orman [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: The Murder Game*** by Steve Lyons [Second Doctor, Ben & Polly] *BBC Books* £4.99

17 July

Novel ***The New Adventures: Beyond the Sun*** by Matthew Jones [Bernice & Jason Kane] *Virgin Books* £4.99

4 August

Video ***The Happiness Patrol*** [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)
Novel ***Doctor Who: The Bodysnatchers*** by Mark Morris [Eighth Doctor and Sam] *BBC Books* £4.99
Novel ***Doctor Who: Chains of Command*** by Gary Russell [Sixth Doctor and Mel] *BBC Books* £4.99
Audio ***Kinda*** (Peter Davison reads an abridged novelisation) [Fifth Doctor, Adric, Tegan & Nyssa] *BBC Audio* £7.99 (tbc)

11 August

Video ***Doctor Who on Earth is Tom Baker*** (reissue) *Reeltime Pictures* £10.99

21 August

Novel ***The New Adventures: Ship of Fools*** by Dave Stone [Bernice] *Virgin Books* £4.99

1 September

Novel ***Doctor Who: Genocide*** by Paul Leonard [Eighth Doctor, Sam & Jo Grant] *BBC Books* £4.99
Novel ***Doctor Who: The Ultimate Treasure*** by Christopher Bulis [Fifth Doctor & Peri] *BBC Books* £4.99
Short Stories ***Short Trips*** (Authors tba) *BBC Books* £4.99
Non-fiction ***Book of Monsters*** by David Howe *BBC Books* £15.99

18 September

Novel ***The New Adventures: Down*** by Lawrence Miles [Bernice] *Virgin Books* £4.99

6 October

Video Boxed set: *Full Circle, State of Decay, Warriors' Gate* [Fourth Doctor, Romana, K9 & Adric] *BBC Video* £tba
Novel ***Doctor Who: War of the Daleks*** by John Peel (tbc) [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: Illegal Alien*** by Mike Tucker & Robert Perry (tbc) [Seventh Doctor & Ace] *BBC Books* £4.99
Non-fiction ***The Doctor Who Book of Lists*** by Justin Richards & Andrew Martin *BBC Books* £5.99
CD Rom ***Doctor Who*** *BBC Multimedia* £tba

16 October

Novel ***The New Adventures: Deadfall*** by Gary Russell [Bernice & Chris Cwej] *Virgin Books* £4.99

3 November

Audio ***Vengeance on Varos*** (Colin Baker reads abridged novelisation) [Sixth Doctor & Peri] *BBC Audio* £7.99 (tbc)

20 November

Novel ***The New Adventures: Ghost Devices*** by Simon Bucher-Jones [Bernice] *Virgin Books* £4.99

BBC [1] Jeffries [1] TTL [1] Channel 5 [1]

(and then some)

DWM, *Doctor Who*'s official flagship, has now notched up 250 regular issues – not to mention umpteen Specials, Yearbooks, Poster Magazines . . . Stephen Cartwright yanks 17 years' worth of back numbers from beneath his bed – and presents the secret history of the comic magazine that became an institution in itself . . .

It's not the sort of statistic that has many useful applications, but here it is anyway: **DWM** has now been in publication for longer than *Doctor Who* itself had been running when its self-proclaimed "Fantastic First Issue" hit the newsstands in October 1979. On television that week, *City of Death* was busy winning *Doctor Who* its highest ever viewing figures. Notwithstanding a ratings bunk-up provided by an ITV strike, this was a feat indicative of a period of immense and unparalleled popularity for the programme among young and old alike. The small-scale Doctor Who Appreciation Society was three years old, and still largely unknown beyond the college circles where it had sprung up. Number one in the singles chart were The Police with *Message in a Bottle*, while Boy George, Madonna, Neil Kinnock and John Major were names that meant nothing to the world at large. Even when ITV wasn't on strike, Britain had only three television channels. Current **DWM** editor Gary Gillatt was eight years old, and a BBC production unit manager called John Nathan-Turner was familiar only to the most meticulous scrutineers of *Doctor Who*'s closing credits.

That "Fantastic First Issue" (closely followed by a "Smash Second Issue" and a "Thrilling Third Issue") offered free rub-down transfers which could be added to the two full-colour scenes depicted on the inside covers – the Doctor dodging both dinosaurs in a quarry and laser beams in a spaceport. Alternatively they could be transferred to bedroom doors and schoolbags to much parental consternation. Owners of issue 1 (with the transfers still intact) can congratulate themselves on what the Doctor described to Captain Tancredi later that week as "a very nice piece of capital investment" – their hard-earned 12p purchased them a collector's item which can nowadays change hands for around £25! ▶

Prospective readers of Issue 1 were also enticed to part with their money by "A Letter from the Doctor", the first ever *Crazy Caption* competition, and a fact file on William Hartnell (subsequent features in this series worked through the roll-call of Doctors and companions before veering off wildly in the direction of such random luminaries as Ingrid Pitt and Bernard Archard). Most enticing of all for fans eager to learn more about the history of their favourite show was an introductory article which prefaced an issue-by-issue feature on each *Doctor Who* story from the beginning. Although these were primitive by the standards of today's exhaustive *DWM Archive*, consisting of no more than a plot summary and a cursory closing remark, in their day they were lifeblood to *Doctor Who* fans everywhere. In today's age of video, satellite, programme guides and across-the-board novelisations, it's easy to forget that in 1979 only the most privileged of fandom's inner circles had read the plot of *The Aztecs* or *The Sensorites*, let alone seen any photographs from them!

£1.50
Doctor Who

"We didn't really know much about *Doctor Who*," remembers Paul Neary, one of **Doctor Who Weekly**'s original comic strip artists, "but I liked the character, and Tom Baker in particular. The emphasis to start with was very much on the strip. Dez Skinn, the original editor, was essentially a comics man, and right from the beginning he was laying out the pages so that they could be collected together easily as an American reprint edition.

Comic Strips! Features! Pin-ups!
DOCTOR WHO WEEKLY
THE DALEKS ARE BACK!
FREE TRANSFERS!
FREE TRANSFERS!
PLUS TWO FULL COLOUR DR WHO PANORAMAS INSIDE!

"One of the first decisions we took was to contact the Doctor Who Appreciation Society, and Jeremy Bentham began to get involved with suggesting feature pages. To begin with, we really had no concept of all this intricate *Doctor Who* information, and the magazine needed an awful lot of knowledge that we simply didn't have, which is why Jeremy was so helpful." Feature writer Jeremy Bentham recalls the beginning of his involvement in **Doctor Who Weekly** with great clarity. "Essentially Dez Skinn had an agreement with the BBC via Graham Williams to do a *Doctor Who* magazine, and there was support from Tom Baker in the initial promotion of it, all of which had been negotiated at the Worldcon convention in Brighton in 1979. But they had no writers! Dez got in touch with me, and out of that came the promise to provide three features per issue."

Some of the magazine's early content would doubtless raise a few eyebrows today. The **Doctor Who Weekly** letters page (originally called *Who Cares!*, and subsequently rejoicing in such titular triumphs as *To the TARDIS*, *Timelines* and, of course, *Pick of the Penguin!*) was replete with photographs of young readers posing proudly next to home-made TARDISes and cardboard box K9s, while earnest correspondence about the series was practically nonexistent. *Gallifrey Guardian*, too, was not always the serious-minded news page we know and love today. Originally, items of genuine *Doctor Who* production news were interspersed with random snippets about the show's history (Kit Pedler's original conception of the Cybermen, an account of Patrick Troughton's antics on a 1973 Pebble Mill interview, or a single column entitled "Doctor Who's Roots Revealed" – a subject which these days a **DWM** hack would have difficulty squeezing into a six-part series of features), together with strangely punchline-free intergalactic weather reports from the Crab Nebula. In keeping with its commitment to appeal to a younger readership, **Doctor Who Weekly** also launched a UNIT club whose members received a badge, a membership card and the solutions to Security Codes Green and Red, in which top-secret messages ("Beware of Krynoids in your cabbage patch!") were printed each week alongside a *Know Your Enemy* feature and a reassuring line-drawing of Sergeant Benton.

"Initially they had very big hopes for the **Weekly**," says Bentham. "*Doctor Who* was still riding high on the great success of Tom Baker, and *Doctor Who* material was always popular in *Starburst* magazine, which was owned by Marvel at the time. But when the sales tailed off after about twenty issues, they decided that possibly they weren't pitching the magazine low enough, and so they made a determined effort to go down the kiddie path . . ."

After its first few months of success, financial problems within Marvel had begun to bear heavily on **Doctor Who Weekly**, and instructions came from above to cut spending and aim for a younger readership. In the quest to save money, for a few weeks the magazine was unhappily dominated by pages on end of reprinted *TV Century 21* Dalek comic strips, appallingly reproduced in smudgy black-and-white, while a series of substandard horror strips from ancient 1950s US comics like *Amazing Fantasy* were dusted down to pad out the magazine under the feebly pasted-in title of *Doctor Who's Time Tales*; these twist-in-the-tale yarns about the dangers of time travel were outmoded in tone and jarringly out of place in the comic, hitting an all-time low one week with some desperate cut-and-paste updating to change "the Suez crisis" into "the Iran crisis" in a doomed attempt to convince readers that the strip dated from 1980. The *Archive*, having reached *Galaxy Four*, was dropped altogether. Scarcely six months old, **Doctor Who Weekly** was in trouble.

Good times, however, were just around the corner. The magazine was spared the axe after a rethink by incoming editor Paul Neary: "Several things at Marvel were very much on the borderline at the time," he remembers, "and it was really up to me to come up with a plan to stop **Doctor Who Weekly** from going under altogether. The best way to reduce the amount of money we were spending was to cut right back on the comic strip, which used up a large part of the budget. The obvious way of doing this without having just two pages of strip per issue was to go monthly, which effectively reduced the spending by three-quarters."

Sure enough, the magazine became **Doctor Who Monthly** with Issue 44 – and the text content of the magazine rocketed. The *Archive* features were back and, with the series' eighteenth season beginning, Bentham began providing previews and reviews of the new programmes. Incoming editor Alan McKenzie introduced more feature pages, including the long-lived *Matrix Data Bank*, and readers took part in **DWM**'s first season survey, voting *Logopolis* their favourite story. The comic had become a magazine. "Alan came up with the idea of the *Matrix Data Bank* as a way to answer some of the various queries that people sent in," remembers Bentham. "That meant a bigger workload for me – I'd go in to Marvel about once every fortnight, and there'd be a heap of letters with "Jeremy" written on top. A lot of them were fairly easy things like 'When did Vicki join the series?' – you've got to remember it was very early days and a lot of that information was still unknown even to fans of the series."

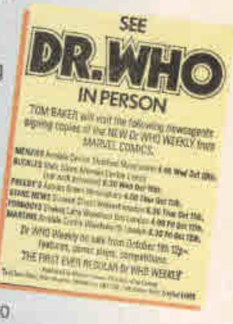
Becoming a fount of all *Doctor Who* knowledge was not without its worries, as Jeremy recalls. "At the time, because I was the first head of the reference department at the Appreciation Society and then the first person to work on the Marvel magazine, and also the first person to get involved with the factual books that Peter Haining did, I suppose a lot of what I said was being trotted out as gospel. With hindsight a lot of the research, a great deal of which was based on audiotapes and in some cases on memory, was quite possibly wrong! But I thought, 'Well, other people are going to come after me, and correct it' – in fact, I've even gone back and corrected myself. What I never did was deliberately fabricate something if I didn't know the answer."

"He could sell a million a month in America . . ."

Fourth Doctor Tom Baker embarked on a brief promotional tour in October 1979 to push the first issue of **Doctor Who Weekly**. The *Daily Mail* ran a feature ("Pow! Guess Who is going into comics?") on Thursday 11, which remarked on the release of the first 370,000 copies of the "£100,000 comic". "We are making comic history," claimed Baker. "It will be the first time a British comic hero has been launched in America – normally it's the other way round." Journalist Patrick O'Neill also quoted the **Weekly**'s "British publisher", David Glenister: "We chose Dr Who because he is a genuine comic hero. He could sell a million a month in America," claimed Glenister, his enthusiasm having perhaps run away with him.

Pow! Guess Who is going into comics?

On Friday 12, the BBC's *Midlands Today* news programme broadcast a report on Baker's dropping into a Coventry primary school as part of the tour. The reporter talked to several schoolchildren about their surprise guest – including one boy who earnestly avowed that "Once my mother served him in the Esso motel . . . he was on a day for his lunch and the woman who goes with him round planets was with him", and another small child who, upon being asked if the Doctor was "a real man who can fly around in space" almost inaudibly whispered "yes". A brief, and somewhat surreal, conversation with Tom followed . . .


SEE
DR.WHO
IN PERSON
TOM BAKER will visit the following newsagents signing copies of the NEW Dr WHO WEEKLY from MARVEL COMICS.
THE FIRST EVER REGULAR Dr WHO WEEKLY

REPORTER: Is it [*Doctor Who*] a fun programme to work on?

BAKER: Oh yes, otherwise I'd go away from it. Yes. Can't get through life without fun. Not too good at the other stuff.

REPORTER: But what about living your normal life as Doctor Who, because you dress very similarly to the way you do in the series. Does it create problems? Invade your privacy when you walk about?

BAKER: Well, I suppose it does invade my privacy. Uh . . . most of the time I quite like my privacy being invaded.

REPORTER: Well, Tom, wonderful looking comic. I'd really like to take one away if there's any possibility . . .

BAKER: Have two.

REPORTER: Two?

BAKER: Yes . . . and some rock cake if you want. The children gave me the rock cake . . .

REPORTER: Very kind.

It's important to stress again that this was long before the days of satellite broadcasting, and home video was in its infancy; the first commercial *Doctor Who* video release was still over three years away and no *Doctor Who* story had ever been repeated by the BBC any longer than a few months after its first broadcast. Armed only with Target's handful of photographic publications – *The Making of Doctor Who* and the two 'Monster Books' – and, if he was very lucky, a dog-eared copy of the 1973 *Radio Times* special, the average *Doctor Who* fan was desperately hungry for photographs and information. And these were precisely what **DWM** was now beginning to provide in earnest. Summer 1980 had seen the **Weekly**'s first ever behind-the-scenes feature – an interview with sound effects man Dick Mills – but the real excitement began with a feature entitled *Meet the Man Behind Doctor Who!*, in which a leather-coated figure posed moodily for photographs during location filming on Brighton Beach and dropped tantalising hints about the forthcoming season. John Nathan-Turner's first interview as *Doctor Who*'s producer instigated a long **DWM** tradition of on-the-spot reporting that has continued right up to last year's set reports

FANTASTIC FACTS!

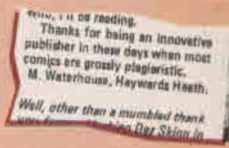
Skimming through 250 issues of the regular magazine, and assorted specials, the DWM devotee is constantly surprised, amused – and sometimes even shocked. Join us as we delve deep into our filing boxes . . .

Doctor Who Weekly Issue 4
7 November 1979
Disaster strikes when certain copies go out with the final two pages of back-up strip *Return of the Daleks* transposed; for thousands of readers, the strip now concludes on a cliffhanger whereupon the traitorous Kuay (who seems to die a page earlier) gets up and swears revenge on the Daleks (who have just been destroyed). Similar calamities befalls *Frobisher's Story* (**DWM** 107, December 1985), Episode Two of *Time and Tide* (**DWM** 146, March 1989) and *The Dalek Chronicles* compilation 15 years later. Seemingly, no-one noticed.

Issue 7 *28 November 1979*
Coverline "Roger Delgardo" proves to be but the first of many such prominent typographical errors; three weeks later, "The French Revolutution" howls out across the nation's news-stands. Come 1982, **DWM** 61 proclaimed that "Peter Davidson is the Doctor!"(no, he wasn't); and heading "Journies" appeared throughout the TARDIS special (Issue 174). Not that we're immune even today; the sixties Dalek movies Spring Special was printed up *sans* price – and, this year, **DWM**s 247 and 248 were dated 1996. The shame!

ROGER DELGARDO
THE MASTER
COMPLETE T

Issue 10
19 December 1979
Letters page *Who Cares!* is enlivened by a correspondence from one M Waterhouse, "a life-long *Doctor Who* fan" of Haywards Heath. Matthew writes again in Issue 18; barely two months later, he's on location for *State of Decay*, having been cast as companion Adric. Other notable correspondents during **DWM**'s early years include: later Virgin authors Paul Cornell (Issue 70), Daniel Blythe (101) and Kate Orman (150); latterday *Stranger*/*PROBE* video producer W Baggs (75); current archivist Andrew Pixley (109); and even one "Quentin S Crisp" (85).



Thanks for being an innovative publisher in these days when most comics are grossly plagiaristic.
M. Waterhouse, Haywards Heath.

Well, other than a mumbled thank

Issue 17 *6 February 1980*
The publication of BBC designer Tony Harding's K9 blueprints inspires a great many small boys to attempt to construct their very own robot dog. They are invariably rubbish. This issue also sees the first appearance of Dalek killer Abslom Daak in a back-up strip entitled, predictably, *Abslom Daak . . . Dalek-Killer*. Something of a cult figure, Daak makes several further such appearances, eventually meeting the Seventh Doctor ten years later in *Nemesis of the Daleks* (**DWM** 152-155). "I'm gonna kill every damned, stinking Dalek in the galaxy!" – that was your catchphrase . . .

AGAINST A PROFESSIONAL KILLER NOW!

Issue 22 *12 March 1980*
Concealed unobtrusively at the foot of the letters page lies the magazine's first news story proper – that Season Eighteen "is going to be the biggest for ten years . . . the Doctor will battle through no less than seven, fantastic four-part adventures. That's twenty-eight fabulous weeks . . ."

UNIT HOTLINE

FANTASTIC FACTS

THE BEARD BUDGET
Peter the Great, Tsar of Russia put a tax on beards. He later banned them altogether.

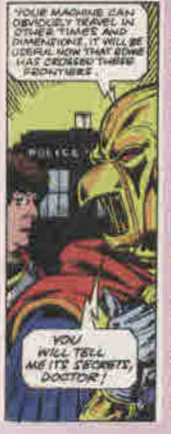
Issue 26
9 April 1980
The magazine undergoes the first of several relaunches. Included in this bumper new-look package are the first *UNIT Club Page*, the magazine's first piece of prose fiction, *The Two Timer* (in which the Doctor encounters the sinister Time Warden Tompkins), and, best of all, the first *Fantastic Facts* page – courtesy the then unheard-of *Fortean Times* – which included the uncanny revelation that Northumberland gardener Harry Potter once observed a wooden clothes-peg grow roots.

Issue 28 *23 April 1980*
First *Gallifrey Guardian* proper. Headline: "Daleks squabble in market" (less-than-amusing Kaled mutants in cauliflower conflict non-story). Target book cover (*Doctor Who and the Stones of Blood*). Not much cop.

GALLIFREY GUARDIAN

Issue 29 *30 April 1980*
First interview: in *Sounds Peculiar*, courtesy a chat with BBC Radiophonic Workship tape-twiddler Dick Mills, readers learn how to create their own "spectacular, spacey sounds".

Thrilling Adventures in Time and Space!


"YOUR MACHINE CAN OBVIOUSLY TRAVEL IN OTHER TIMES AND DIMENSIONS. IT WILL BE USEFUL NOW THAT SOME HAS CROSSED THESE FRONTIERS."
POLICE
YOU WILL TELL ME ITS SECRETS, DOCTOR!

In its early days, **Doctor Who Weekly** was first and foremost a Marvel Comic, pitched just as much at devotees of Spiderman and the Incredible Hulk as it was at hardcore *Doctor Who* fans. Readers of the first issue were treated to no fewer than three comic strip stories. In addition to the first exciting instalment of *Doctor Who and the Iron Legion*, which saw the Doctor pitted against the baleful Malevilus in a bizarre space-age Roman Empire, there was *Return of the Daleks*, the first of the 'back-up' strips which closed each issue and would usually feature a popular alien race from the series in a story of its own – Cybermen, Ice Warriors, Yeti, Sontarans, Silurians, Sea Devils, Time Lords, Ogrons, Draconians, Autons, Daemons, Zygons, Quarks and even Voc Robots followed in the years to come, with memorable creations such as Dalek killer Abslom Daak and Kroton the emotional Cyberman soon acquiring a following of their own. The third strip was a reprint of the seventies US Marvel Classics adaptation of HG Wells' *The War of the Worlds*, which was stripped under the heading *Tales From the TARDIS*, with a 'prologue' now provided by the Doctor; subsequent reprints in the same vein included *The First Men in the Moon*, *The Invisible Man* and *Dr Jekyll and Mr Hyde*, but it soon became apparent that *Tales From the TARDIS* was the weekly's most disposable feature. Throughout its 17-year existence, the **DWM** strip has continued to create its own ongoing legend, and interest in *Doctor Who* strips past and present was sufficiently high by 1992 to spawn a spin-off title, **Doctor Who Classic Comics**, which reprinted dozens of favourite stories both from the Marvel era and earlier incarnations in publications such as *TV Comic*.

Then editor Gary Russell's enthusiasm for the comic strip also led to several one-off specials including *The Age of Chaos*, scripted by none other than Sixth Doctor Colin Baker, and *The Dalek Chronicles*, which reprinted the entire run of *TV Century 21*'s Dalek strips. "Ron Turner did the cover, which was great. I think his new Dalek strip is stunning – maybe one day they can incorporate it into an updated *Dalek Chronicles* . . ."

Everyone has their favourite **DWM** strip. Top choices include *Junkyard Demon*, *Voyager*, *The Star Beast* and arguably the all-time classic *The Tides of Time*, which launched Peter Davison's Doctor on his strip adventures in 1982 – although more recent entries into the canon such as *The Cybermen*, *Ground Zero* and *Endgame* seem to have attracted just as loyal a following.

"Old Red Eyes is back . . .": A classic DWM moment is re-created for the nineties.

and interviews from the show's latest home in Vancouver.

DWM's status as the one major outlet of *Doctor Who* journalism in those early days was a double-edged sword; under the circumstances it was inevitable that some of the personal preferences of its earliest feature writers should establish themselves on the bedrock of received fan opinion about *Doctor Who*. Jeremy Bentham, whose scholarship and love of *Doctor Who* went on to fill the pages of **DWM** for a remarkable 72 issues, was responsible for by far the most informative and in-depth writing on the series that had ever seen print at the time, but it was also arguably Bentham's monopoly on the magazine which engendered much of the holy writ of fandom which often still goes unchallenged. Thus *The Gunfighters*, which comes across as a rather witty knockabout with some great one-liners and surprisingly expensive-looking scenery, was universally enshrined as the worst *ever Doctor Who* story for years before most **DWM** readers, present company included, had ever seen it, while at the same time we were assured that *The Web Planet* was a bold and experimental classic. But in the final analysis these are churlish objections; for **DWM**'s first three years it was Bentham's enthusiasm and knowledge above all else which made the magazine tick, and without question *Doctor Who* fans had never had it so good.

Bentham's successor as main feature writer in early 1983 was Richard Landen, whose predilection for lists soon made itself felt with exhaustive multi-part features like *The TARDIS Log*, which attempted to catalogue every single journey made by the Doctor's ship both between and during stories. Landen's admirable intentions were somewhat marred by a tendency to let his imagination run wild, and was responsible for such memorable bloopers as a string of references in his preview of *The King's Demons* which strongly implied that the Meddling Monk would be appearing in the story. During the same period **DWM** underwent a change in design staff and its layout became a trifle, er, experimental, as splashes of primary colour were added to black-and-white photographs with such memorable results as a Fish Person from *The Underwater Menace* daubed with red eyes and lips.

At the end of 1983, Landen bowed out to be replaced by two new feature writers, Richard Marson and Gary Russell, who continued to provide a lively mixture of research and comment. Russell's book reviews in the column that eventually became *Off the Shelf* were by far the most openly opinionated pieces that **DWM** had so far published, and Russell became arguably the first contributor to demonstrate personal opinions rather than toeing the editorial line, something which is now commonplace in a magazine that revels in giving elbow-room to wildly differing viewpoints, not least those of Russell's *Shelf Life* successors Craig Hinton and Dave Owen. Says Russell: "I remember Alan McKenzie saying to me 'We're doing a magazine for *Doctor Who* fans, and they don't particularly want a magazine that says their favourite programme is rubbish!' So if you were going to criticise it, it had to be a good, constructive criticism, rather than just slagging it off . . .

"There was a very funny misprint in my review of *Warriors of the Deep* that haunted me for years afterwards. I'd written something like 'By no stretch of the imagination could this story be called a classic', and somehow that got edited and became 'This story is a classic', even though the rest of the review, to put it mildly, failed to substantiate that view. I'd like to take this opportunity to say that *Warriors of the Deep* wasn't a classic, and I never said it was!"

DWM: Never one to waste a good idea . . .

Under Alan McKenzie's successors Cefn Ridout and Sheila Cranna, who took up the editorial reins in 1985, the magazine (in particular, arguably, the strip) maintained its high quality, with some memorable behind-the-scenes location features for Season Twenty-Two. But not long after this, *Doctor Who* faced one of its darkest hours with what became known as the 'cancellation crisis' of February 1985. As Russell remembers, the effect on **DWM** was remarkably small. 'Because of the way magazines work, in the time between the cancellation being announced and Marvel being able to get something in print, the hysteria had died down and we'd already had the assurance that it would come back after 18 months. Looking back it was all over and done with so quickly that it made very little impact." Far more daunting was the question of what would happen to **DWM** in the months and years following the last episode of *Survival* in 1989. "Once the programme had ended, I think it became incredibly difficult to keep the magazine ticking over and to stay positive. I don't believe **DWM** would still be here now if it wasn't for Sheila's successor John Freeman. I suspect the magazine was very close to cancellation, and if John hadn't been the enthusiast he is, I think Marvel would have canned it when the BBC stopped making *Doctor Who*. His enthusiasm and determination is what kept it going."

As well as successfully turning *Gallifrey Guardian* into a surprisingly readable feature spread over three pages despite the lack of news, Freeman increased **DWM**'s number of interviews and commissioned in-depth location guides and behind-the-scenes features. Far from experiencing a decline in interest, the years following the cancellation of *Doctor Who* saw **DWM**'s circulation rise to an all-time high, with 1996's TV Movie Special now holding the latter-day record for the most copies sold. Freeman also published by far the most detailed *Archive* features yet seen in **DWM**, and these, through the exhaustive scholarship of **DWM** stalwart Andrew Pixley, took on a new, production-focussed format for issue 180. "In fact," continues Gary Russell,

Censored!

Mention of the *Doctor Who* production office's power of veto over **DWM** brings forth a flood of reminiscences from both Jeremy Bentham and Gary Russell. "It was series producer John Nathan-Turner who laid down the law about when we would be allowed to release information, or publish a photograph of a Foamasi or a Marshman or something," explains Bentham. "He saw it as his purview as producer to control that sort of information, whereas Graham Williams had less compunction; as far as he was concerned, if the BBC sent you some photographs then you could use them, even if the monster hadn't yet been seen lurching out of the shadows at the end of Part One!

"The one really big veto was on the return of the Cybermen in *Earthshock*. Nathan-Turner went to extraordinary lengths to conceal the fact that the Cybermen were coming back . . ."

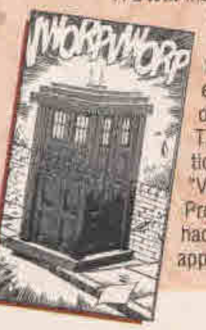
"John Nathan-Turner rejected the original cover of Issue 72," remembers Russell, "which was a photo of Peter Davison dressed as Omega. Since *Arc of Infinity* hadn't gone out yet, it would have blown a rather important part of the plot, so that had to be changed." There were quite a few instances of covers being 'lost' for various reasons, some of which are shown elsewhere in this feature.

A rather more serious brush with controversy happened during Sheila Cranna's time as editor. Russell recalls writing a feature on the history of Target books, complete with honest and candid quotes from a number of the company's personnel over the years; as usual it was proofed up and sent to JNT for approval. The next thing Cranna knew, a letter had arrived on her desk from WH Allen's solicitors, threatening to sue Marvel if the article was printed. "John Nathan-Turner had suggested to WH Allen that they ought to check whether it was accurate," says Russell. "Rather than confirming or denying its accuracy, they just slapped a writ on Marvel, and so the article was pulled. It's the only time I've ever been responsible for a company being threatened with litigation . . . . I maintain that everything in that article was true, but at the end of the day **DWM** isn't the *New Statesman*, and therefore under certain circumstances it's not quite the right place to print the truth!"

Doctor Who – A Marvel Monthly
Issue 44 *September 1980*

"1st great monthly issue!" Now a stonking 36 pages – and at a piggy-bank busting 30 pence – this hastily-revamped edition contains eleven pages of strip, two out-of-Doctor Archive features, and a Star Profile on Hartnell-era producer Verity Lambert. Next month, the magazine runs its first full preview of an upcoming story, *The Leisure Hive* – and, sure enough, its first review soon after ("the most terrible monsters exist in the mind . . . Thus, when episode three revealed the Foamasi reptile, it could not help but be something of a disappointment. Nevertheless . . . Dr Who has regained its crown for the most inventive science-fiction series ever undertaken") courtesy feature writer Jeremy Bentham – whose work is credited, astonishingly, for the first time *ever*!

Issue 46 *November 1980*



A **DWM** institution is born when comic strip *The Collector* features the first ever use of onomatopaeic TARDIS materialisation 'sound effect' "VWORP VWORP". Prototype versions had, however, appeared in both Issue 9 back-up *The Stolen TARDIS* ("VR-A-A-W-P! VR-A-A-W-P!") and Issue 17's *Timeslip* ("VR-AAWP!"). Also of note is a scene in the first episode of *The Stockbridge Horror* (**DWM** 70), in which the Doctor's irate enquiry of the TARDIS console – "Are you *lying* to me?" – is rejoined by an anxious "VWORP?"

Issue 59 *December 1981*

Ace comic strip letterer Elitta Fell balloons Sontaran-in-ancient-Egypt back-up *The Gods Walk Among Us*; having also designed Issue 60, she's the longest-serving contributor currently on the regular **DWM** team.

Doctor Who Monthly Issue 61
February 1982

The Eagle Awards
DOCTOR WHO

"Now better than ever", this new-look issue – resplendent with a glittering comics industry Eagle Award for Best Comic Magazine, 1980 – premieres the first episode of Steve Parkhouse's epic *The Tides of Time*, which marks the strip debuts of both the Fifth Doctor and sleepy English hamlet Stockbridge (seen in the strip occasionally up to and including last year's *Endgame*). More upsettingly, a great many issues go out without a bonus pull-out poster depicting Season Nineteen's regular cast. No end of trauma results.

Issue 83 *December 1983*

Contained a bizarre 1½ page advertisement for all-purpose lubricant *Slipstream*, "the space-age aid for down-to-earth people". Other bizarre instances of advertisers who perhaps failed to study our demographic profile thoroughly enough include Pedigree Petfoods, who implored **DWM** readers – and their dogs – to sign up for their "Best Pals Club" in Issue 93, and the Enuresis Resource and Information Centre (ERIC), whose extremely helpful "Bedwetting for Beginners" notice stained **DWM** 207.

Issue 88 *May 1984*

Having once spent fourteen years as a checkout till in Walthamstow, shape-shifting alien Whifferdill Frobisher makes his strip debut in introductory Sixth Doctor adventure *The Shape Shifter*. The character, who morphs near-permanently to mimic the form of a penguin two months later, becomes easily the most controversial of **DWM**'s strip companions (then incumbent Doctor Colin Baker even expresses a desire to travel alongside our feathered chum on TV). He bows out in *A Cold Day in Hell* (DWM 133), shortly after editor Sheila Cranna rejects his self-penned *Penguin Terror* storyline – but is interviewed in **DWM** 148, and stars in one-off special *The Age of Chaos* during 1993. Other notable strip companions include Blackcastle juvenile Sharon (issues 19-47), sometime Salvador Dali lookee-likee Gus (76-86), useless 'heat vampire' Olla (130-134), and chic geek Izzy (244-present).

Doctor Who Magazine Issue 100
May 1985

THE DOCTOR WHO

DWM celebrates its century with a new logo – a yellow flash bursting through the neon 'O' of the then-current BBC design. Sadly, it's utterly horrid, and is never used again.

Issue 168
28 November 1990

Comes with a free "Abslom Daak flexi-disc"; comprising *Doctor Who*-inspired tracks (*Terror in Totters Lane*, *The Trial* and the ostentatiously-monickered *The Slaves of Kane – Theme From Abslom Daak . . . Dalek-Killer*) by series composers Mark Ayres and Dominic Glynn, this was possibly the most ambitious of **DWM**'s promotional giveaways – which include sets of transfers

Unused covers . . .

Cripes, no! **Yes, please!**

Issue 163

Issue 173

Issue 188

Issue 193

Issue 205

"John Freeman had kept the magazine going so well that when I took over as editor in 1992, through no work of my own, the sales were already going up. The 30th anniversary was such a fantastic time to be working on the magazine. We were being taken very seriously – national newspapers, stars of the show, and even the BBC themselves were phoning us up to ask all sorts of questions. I think the 30th anniversary special is my personal favourite out of everything I did at Marvel. It's very gratifying to see it going for £15 at conventions these days! It was great fun re-creating Sylvester McCoy in Jon Pertwee's pose from the cover of the old *Radio Times* tenth anniversary special. We went back to the BBC sandpit in Gerrard's Cross to do that! It was pouring with rain, but Sylvester was wonderful. He really put himself out to do it, and since Marvel wouldn't agree to stump up the fee I had to pay him out of my own pocket, but I thought it was worth every penny. I originally wanted to re-create the Pertwee set with the jabolite landscape, but Mike Tucker from BBC Visual Effects informed me that jabolite was now illegal because it gives off dangerous fumes. In any case, a studio shoot would have cost thousands, so it was easier to go out to a quarry in the *Doctor Who* tradition!

Over the years since the final episode of *Survival* faded from our screens, **DWM** has also acquired a more analytical approach that's less afraid than before of delving deeply into the minutiae of the *Doctor Who* universe, bringing an openly fan-orientated perspective to the magazine – hence the arrival of, for example, Philip MacDonald's studiously cross-referenced analyses, the semi-reverent 'Monitor' pages, and a chattier kind of opinion column in the form of Matthew Jones's *Fluid Links* features. Prior to the nineties such involved articles would have had no place in **DWM**, nor would the revealing interviews with some of the minor players in *Doctor Who*'s history which have appeared in recent times. The gradual move from superficial to in-depth coverage in both areas – the factual and the analytical – is a change that has been brought about as much by the loyalty and enthusiasm of **DWM**'s readers as by any change in editorial strategy; the deeper we go into *Doctor Who*, the more we find out to say about it!

And the more we find to laugh about. The *Crazy Caption* competition returned in 1995, heralding an increasing parade of less-than-serious items to offset the more earnest material, perhaps in an unconscious celebration of the fact that the further we go with *Doctor Who*, the sillier we feel about how much time we devote to it. To be irreverent is not necessarily to be disrespectful. Probably. (Now, about that scene where Ingrid Pitt tries to karate-kick the Myrka . . .)

"I think **DWM** was always one of our better-produced magazines," reflects Paul Neary. "I've got a soft spot for it because everyone who's into it is always so rabidly interested in it, which is great!"

"Even after all these years, there's still so much about *Doctor Who* that can be written," muses Jeremy Bentham. "Although the magazine has gone through a few faltering steps during its history, it's consistently been able to bring itself around to develop yet another winning formula. I think for any magazine to survive as a single title for nearly 20 years without having to change its identity or be absorbed into other magazines is amazing – and I think it's all down to the strength of *Doctor Who* itself." **DWM**

Surveys!

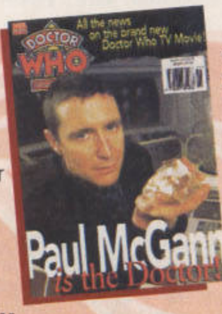
Since its inception in 1981, **DWM**'s annual *Readers' Survey* has become a sound barometer of fan favour. The first, chronicling Season Eighteen, saw *Logopolis* bestowed with Best Story; subsequent years saw *Earthshock, Snakedance, Resurrection of the Daleks, Revelation of the Daleks, The Trial of a Time Lord* Parts Thirteen and Fourteen, *Dragonfire, Remembrance of the Daleks* and *The Curse of Fenric* take first place. Least rated, meanwhile, were *Meglos, Kinda, The King's Demons, Warriors of the Deep, Timelash, The Trial of a Time Lord* Parts Five to Eight, *Time and the Rani, The Happiness Patrol* (with an all-time-low 2% of the vote) and *Battlefield.*

(issues 1-3), a (rather ordinary) sticker (73), umpteen posters (various), one of five assorted bookmarks (105) . . .

Issue 180
27 November 1991
Now 52 pages! Writer Andrew Pixley begins his peerless history of *Doctor Who*'s story-by-story production with *The Power of the Daleks*, the first of the revamped *Archive* features. In this current format, Andrew's project won't be complete until **DWM** 329, towards the end of 2003 AD. We hit the mid-point this very issue . . .

Issue 208
19 January 1994
Joint editor Marcus Hearn's discovery of a huge cache of John Cura's pukka sixties off-screen stills instigates the commencement of *The Telesnap Archive*, which continues – perhaps sadly – to provide the definitive record of far too many wonderful black and white serials.

Issue 235
14 February 1996
The magazine's quest for a broader range of feature material comes up trumps with *First Impressions*, in which a group of ten-year olds pour equal amounts of praise and scorn on *Terror of the Zygons*. The open-minded wisdom of the pre-teens of Class 4G is a hit with readers and a TV Movie-based sequel swifty follows – ultimately leading to the first (and probably last) use of the word 'funky' on a cover.

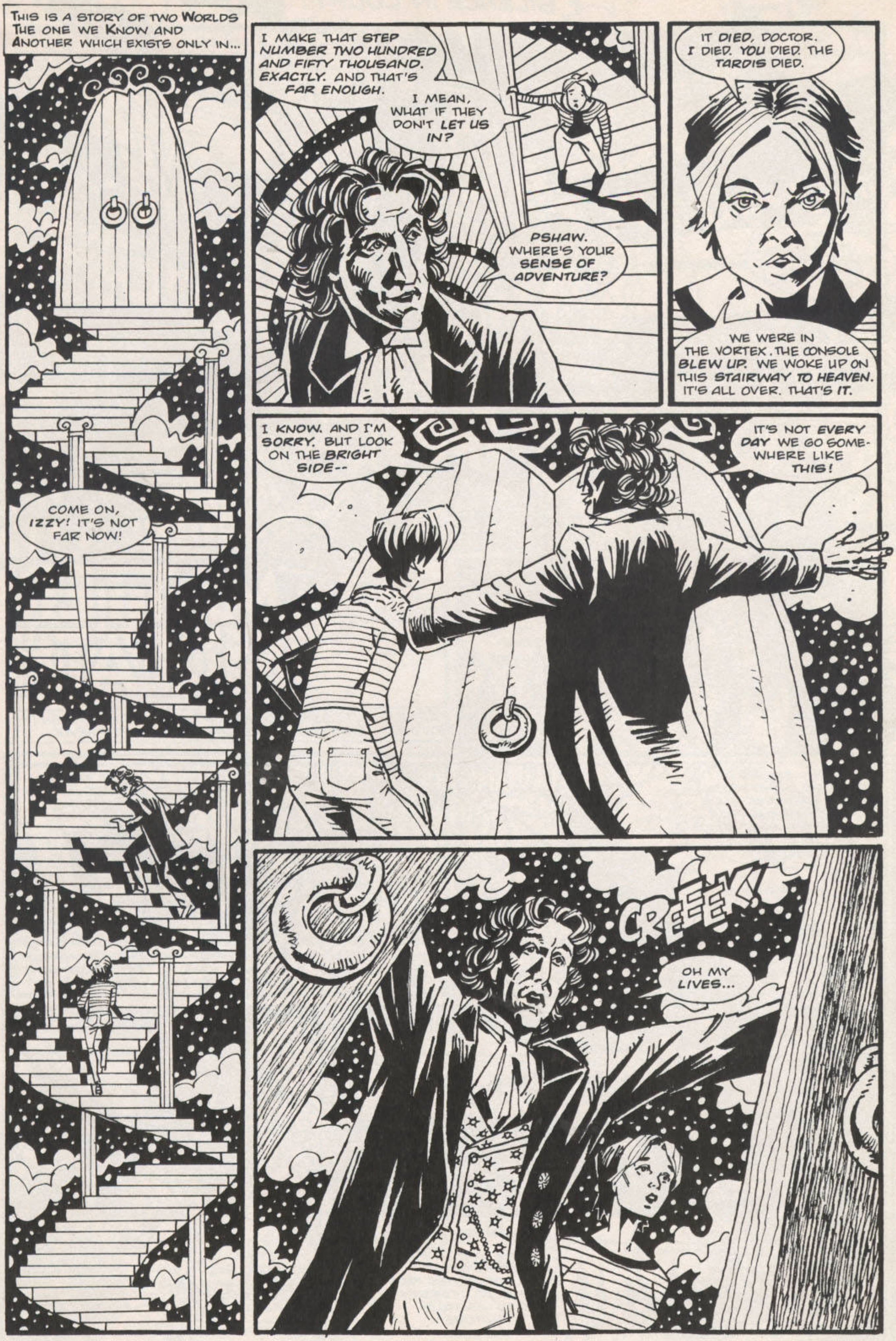


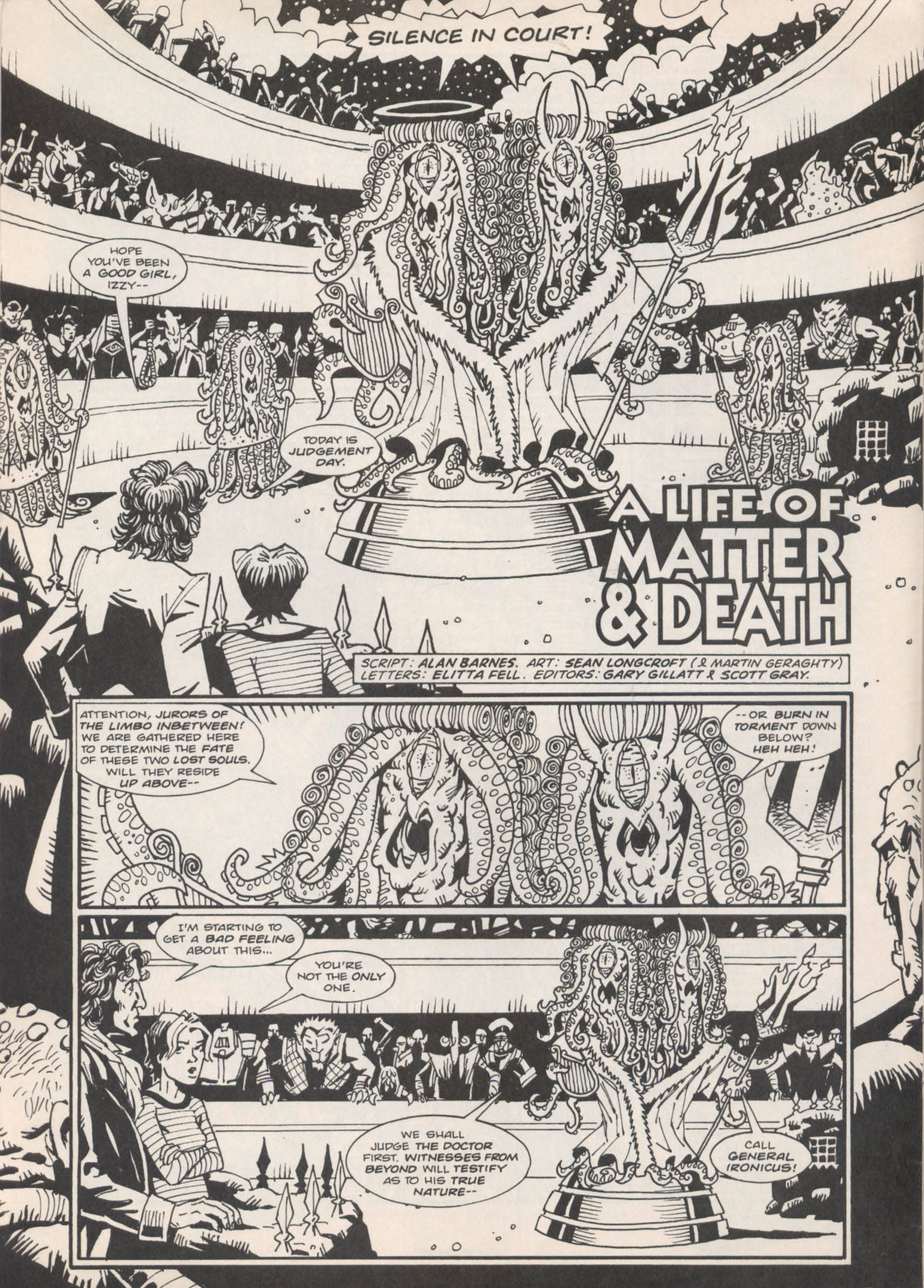
All the news on this brand new Doctor Who TV Movie!
DOCTOR WHO
Paul McGann is the Doctor!

Issue 236
13 March 1996
"Paul McGann *is* the Doctor!" screams the coverline, giving *Doctor Who* fans the news they've been wanting to hear since Issue 155, over six years previously – that the show is back in production. Editor Gary Gillatt visits the Vancouver set of the TV Movie, ensuring **DWM** readers receive second-to-none coverage of the making of the film. The subsequent **Movie Special** sells by the truckload, becoming an instant collectors' item; BBC Worldwide like it so much that they take to issuing it as part of their press pack. Shortly afterwards, **DWM** receives a call from Paul's Mum, asking for a particular picture printed in the **Special** for the McGann family album. Well, how could we refuse?

DOCTOR WHO
MOVIE SPECIAL
WIN!
FREE!
SECRETS OF THE TARDIS REVEALED
COUNTDOWN

AN ACTING FAMIL Oh yes. Last year, Paul and Joe appeared with their two other actor brothers, Mark and Stephen, in the BBC drama *The Hanging Gale*. HOW DO YOU TELL THEM APART? Line them all up in a row. Paul, at 5' 10", is the second-shortest.

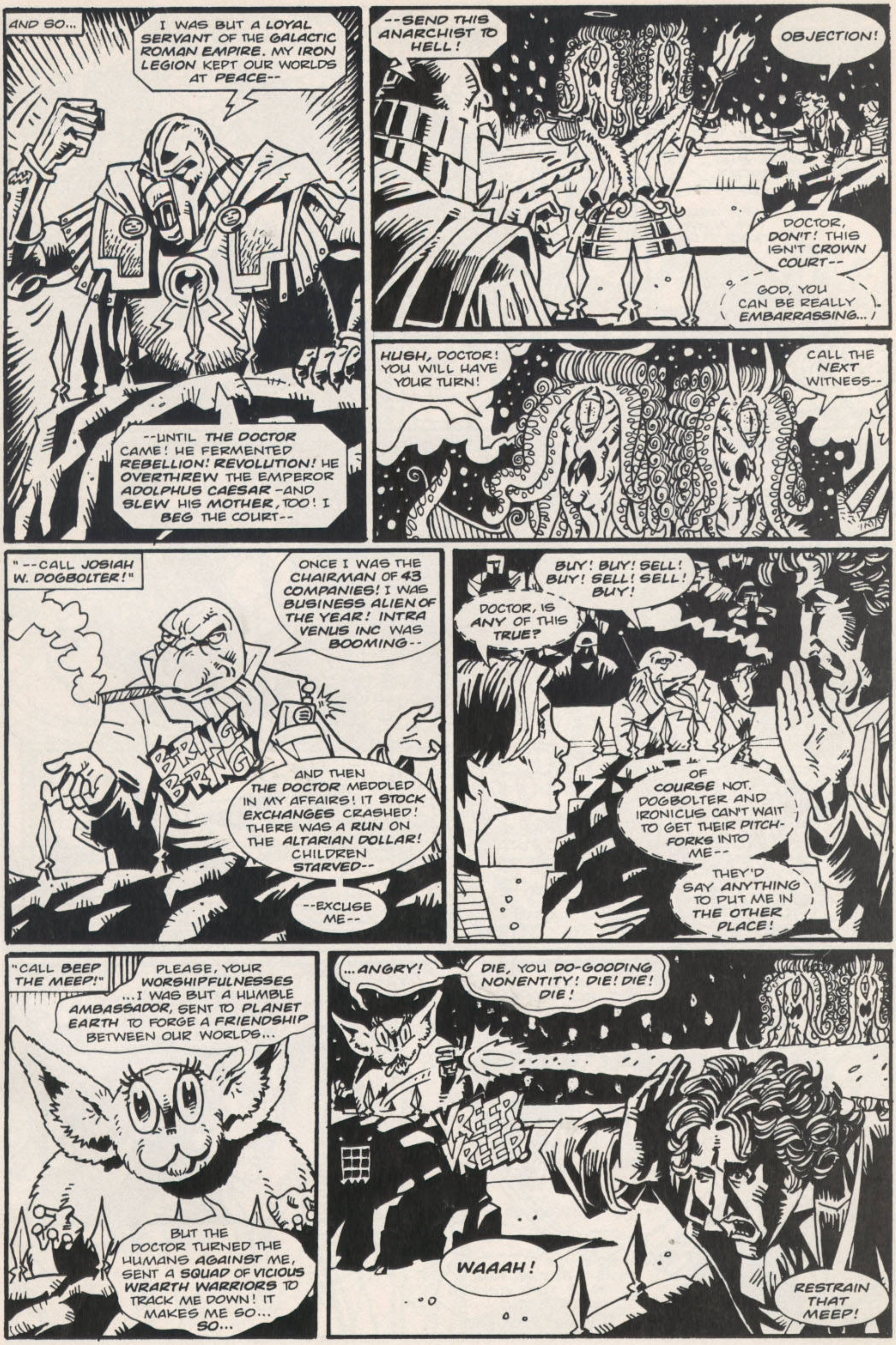

THIS IS A STORY OF TWO WORLDS
THE ONE WE KNOW AND
ANOTHER WHICH EXISTS ONLY IN...
COME ON, IZZY! IT'S NOT FAR NOW!
I MAKE THAT STEP NUMBER TWO HUNDRED AND FIFTY THOUSAND. EXACTLY. AND THAT'S FAR ENOUGH.
I MEAN, WHAT IF THEY DON'T LET US IN?
PSHAW. WHERE'S YOUR SENSE OF ADVENTURE?
IT DIED, DOCTOR. I DIED. YOU DIED. THE TARDIS DIED.
WE WERE IN THE VORTEX. THE CONSOLE BLEW UP. WE WOKE UP ON THIS STAIRWAY TO HEAVEN. IT'S ALL OVER. THAT'S IT.
I KNOW. AND I'M SORRY. BUT LOOK ON THE BRIGHT SIDE--
IT'S NOT EVERY DAY WE GO SOMEWHERE LIKE THIS!
CREEEK!
OH MY LIVES...

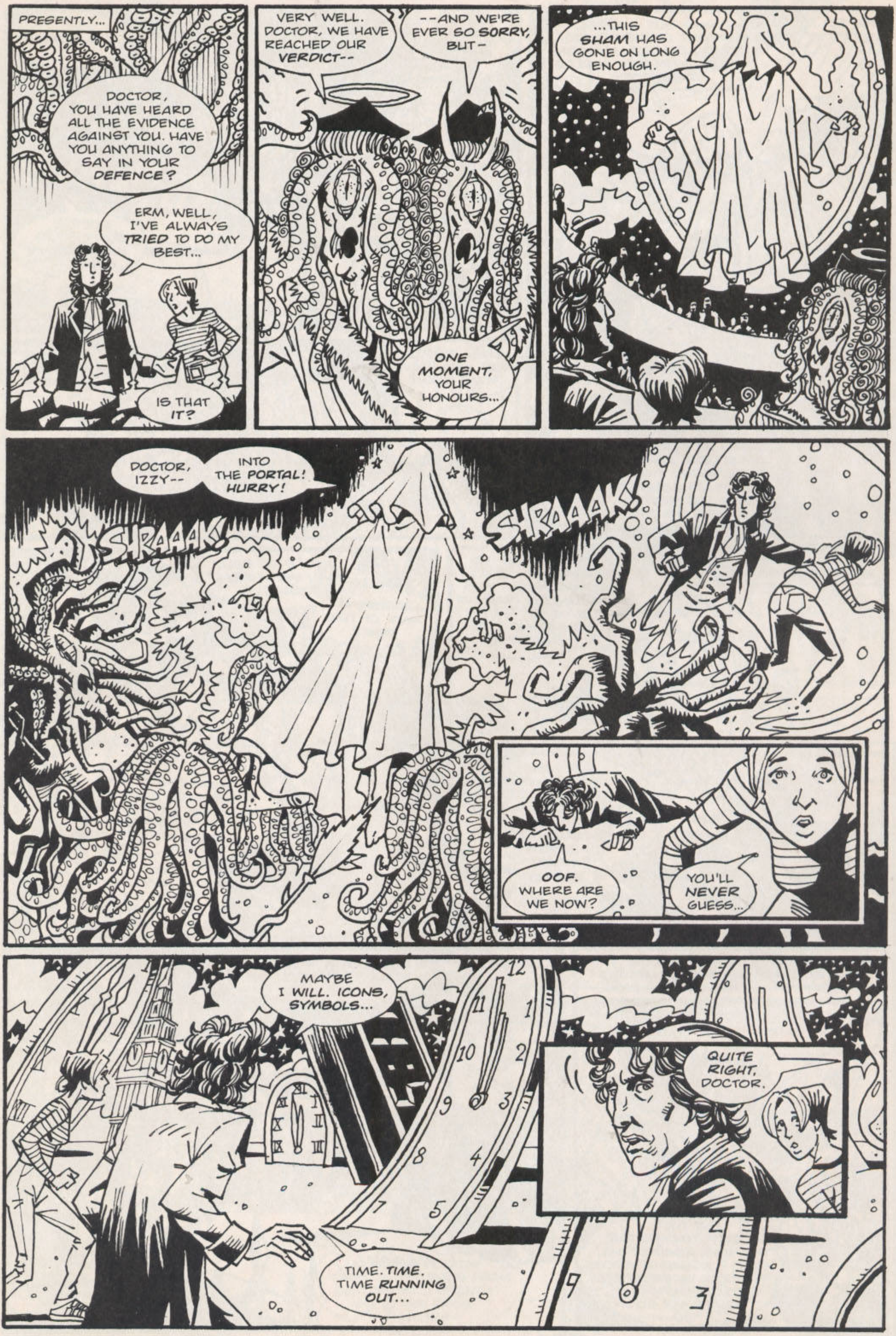


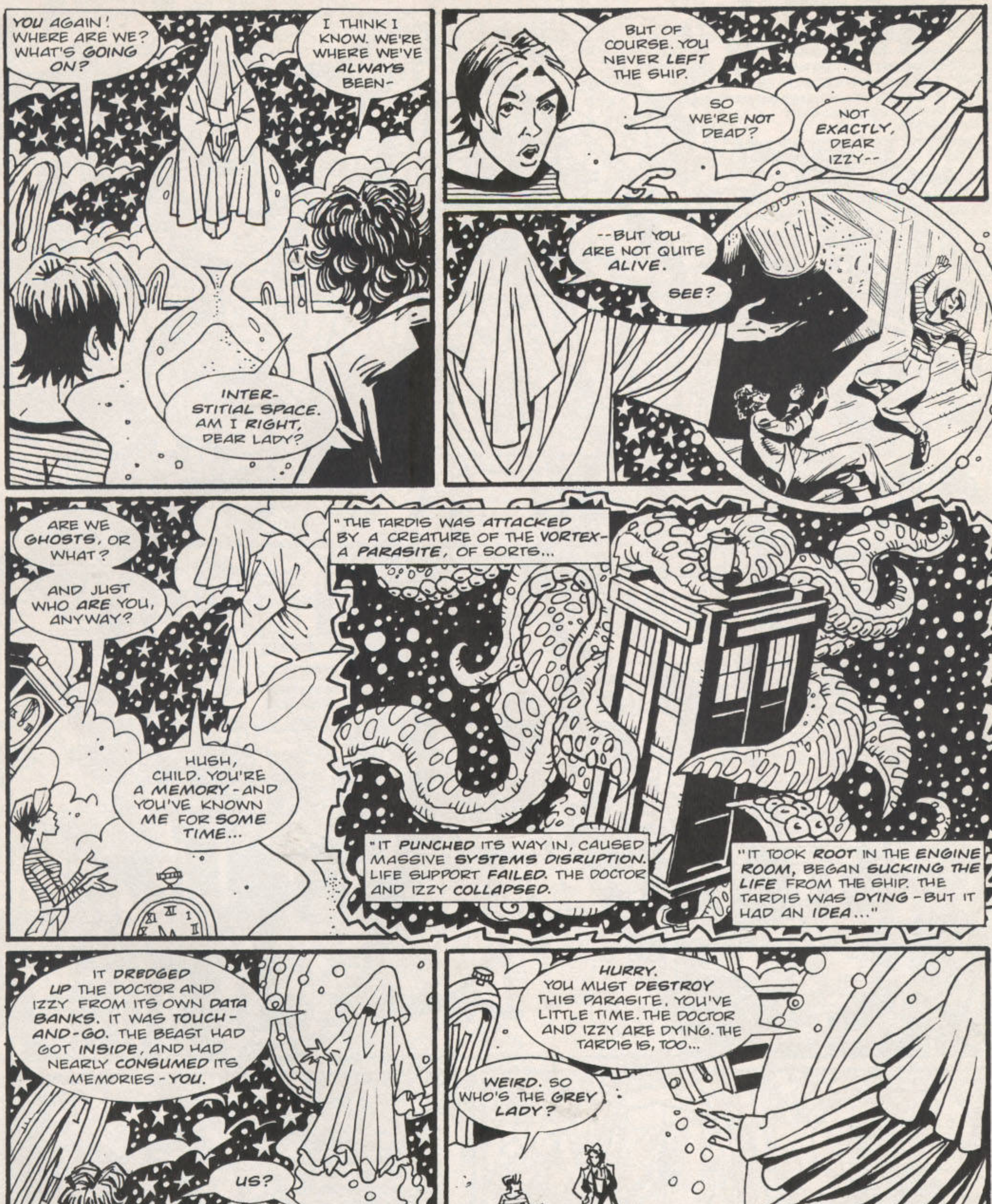
A LIFE OF MATTER & DEATH

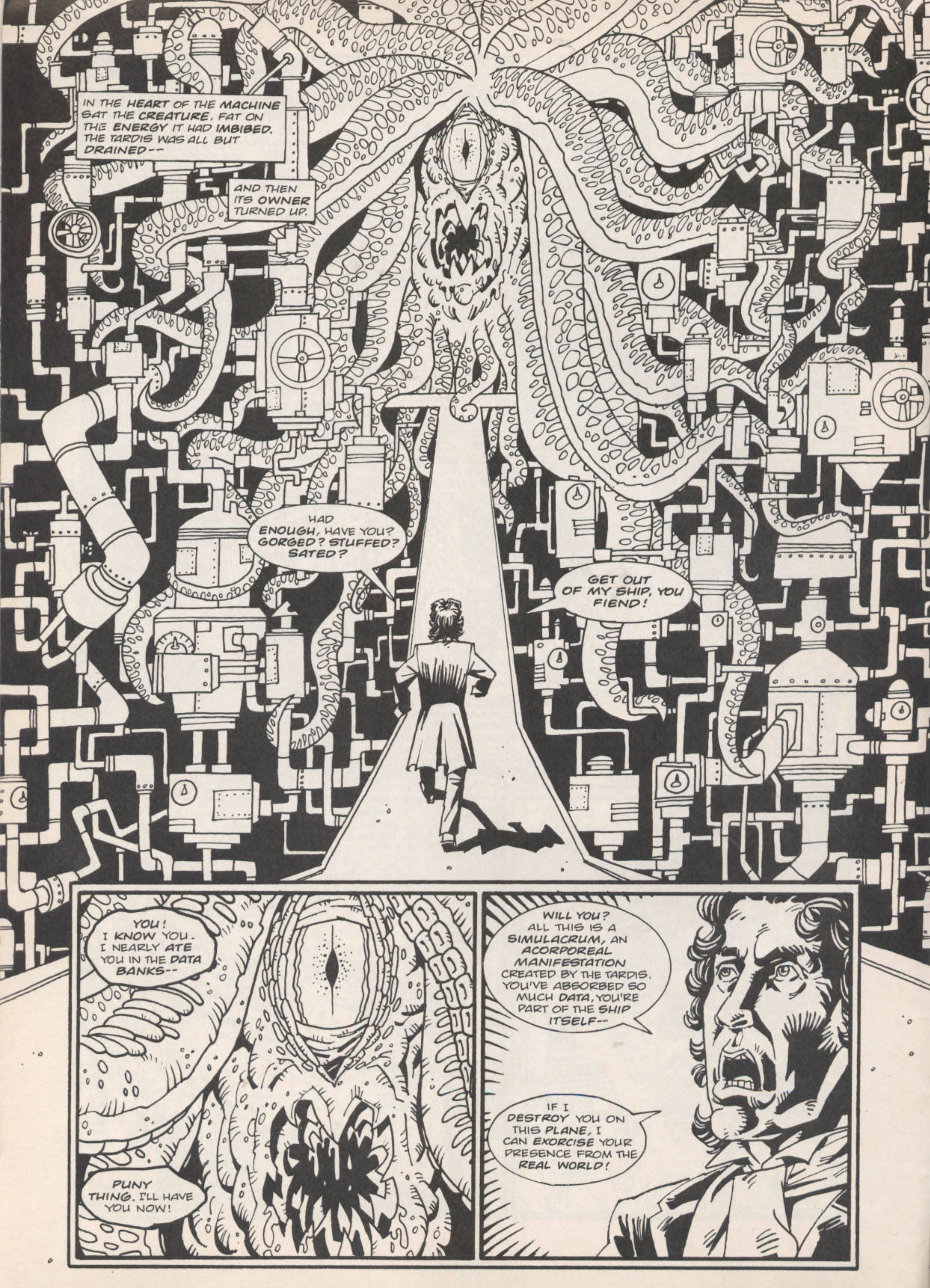
SCRIPT: ALAN BARNES. ART: SEAN LONGCROFT (& MARTIN GERAGHTY)
LETTERS: ELITTA FELL. EDITORS: GARY GILLATT & SCOTT GRAY.

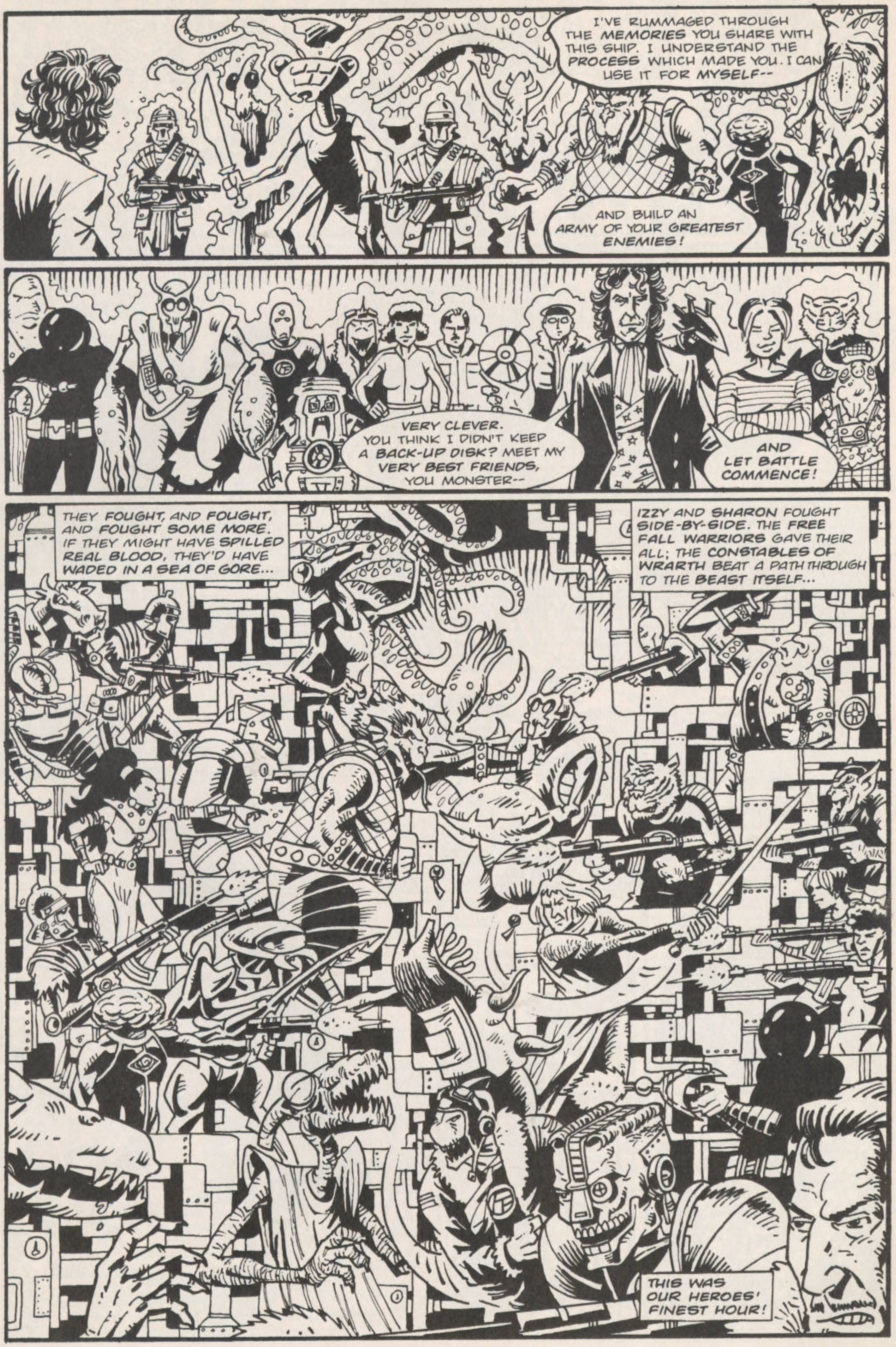
SILENCE IN COURT!
HOPE YOU'VE BEEN A GOOD GIRL, IZZY--
TODAY IS JUDGEMENT DAY.
ATTENTION, JURORS OF THE LIMBO INBETWEEN! WE ARE GATHERED HERE TO DETERMINE THE FATE OF THESE TWO LOST SOULS. WILL THEY RESIDE UP ABOVE--
--OR BURN IN TORMENT DOWN BELOW? HEH HEH!
I'M STARTING TO GET A BAD FEELING ABOUT THIS...
YOU'RE NOT THE ONLY ONE.
WE SHALL JUDGE THE DOCTOR FIRST. WITNESSES FROM BEYOND WILL TESTIFY AS TO HIS TRUE NATURE--
CALL GENERAL IRONICUS!

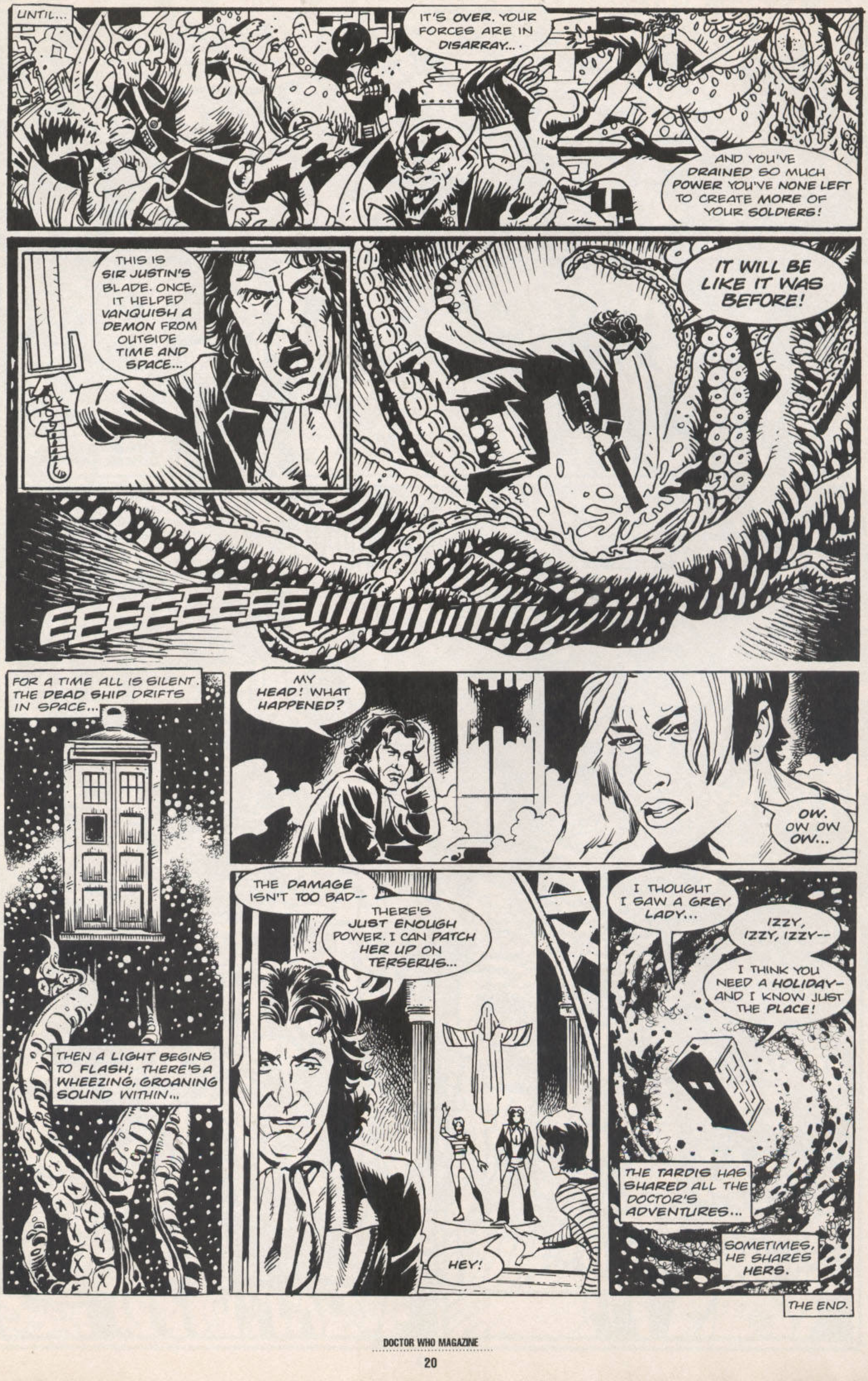

AND SO...
I WAS BUT A LOYAL SERVANT OF THE GALACTIC ROMAN EMPIRE. MY IRON LEGION KEPT OUR WORLDS AT PEACE--
--UNTIL THE DOCTOR CAME! HE FERMENTED REBELLION! REVOLUTION! HE OVERTHREW THE EMPEROR ADOLPHUS CAESAR -AND SLEW HIS MOTHER, TOO! I BEG THE COURT--
--SEND THIS ANARCHIST TO HELL!
OBJECTION!
DOCTOR, DON'T! THIS ISN'T CROWN COURT--
GOD, YOU CAN BE REALLY EMBARRASSING...
HUSH, DOCTOR! YOU WILL HAVE YOUR TURN!
CALL THE NEXT WITNESS--
"--CALL JOSIAH W. DOGBOLTER!"
ONCE I WAS THE CHAIRMAN OF 43 COMPANIES! I WAS BUSINESS ALIEN OF THE YEAR! INTRA VENUS INC WAS BOOMING--
BRRNG BRRNG
AND THEN THE DOCTOR MEDDLED IN MY AFFAIRS! IT STOCK EXCHANGES CRASHED! THERE WAS A RUN ON THE ALTARIAN DOLLAR! CHILDREN STARVED--
--EXCUSE ME--
BUY! BUY! SELL! BUY! SELL! SELL! BUY!
DOCTOR, IS ANY OF THIS TRUE?
OF COURSE NOT. DOGBOLTER AND IRONICUS CAN'T WAIT TO GET THEIR PITCHFORKS INTO ME--
THEY'D SAY ANYTHING TO PUT ME IN THE OTHER PLACE!
"CALL BEEP THE MEEP!"
PLEASE, YOUR WORSHIPFULNESSES ...I WAS BUT A HUMBLE AMBASSADOR, SENT TO PLANET EARTH TO FORGE A FRIENDSHIP BETWEEN OUR WORLDS...
BUT THE DOCTOR TURNED THE HUMANS AGAINST ME, SENT A SQUAD OF VICIOUS WRARTH WARRIORS TO TRACK ME DOWN! IT MAKES ME SO... SO...
...ANGRY!
DIE, YOU DO-GOODING NONENTITY! DIE! DIE! DIE!
VREEP! VREEP!
WAAAH!
RESTRAIN THAT MEEP!


PRESENTLY...
DOCTOR, YOU HAVE HEARD ALL THE EVIDENCE AGAINST YOU. HAVE YOU ANYTHING TO SAY IN YOUR DEFENCE?
ERM, WELL, I'VE ALWAYS TRIED TO DO MY BEST...
IS THAT IT?
VERY WELL. DOCTOR, WE HAVE REACHED OUR VERDICT--
--AND WE'RE EVER SO SORRY, BUT-
ONE MOMENT, YOUR HONOURS...
...THIS SHAM HAS GONE ON LONG ENOUGH.
DOCTOR, IZZY--
INTO THE PORTAL! HURRY!
SHRAAAK!
SHRAAAK!
OOF. WHERE ARE WE NOW?
YOU'LL NEVER GUESS...
MAYBE I WILL. ICONS, SYMBOLS...
TIME. TIME. TIME RUNNING OUT...
QUITE RIGHT, DOCTOR.


YOU AGAIN! WHERE ARE WE? WHAT'S GOING ON?
I THINK I KNOW. WE'RE WHERE WE'VE ALWAYS BEEN-
INTER-STITIAL SPACE. AM I RIGHT, DEAR LADY?
BUT OF COURSE. YOU NEVER LEFT THE SHIP.
SO WE'RE NOT DEAD?
NOT EXACTLY, DEAR IZZY--
--BUT YOU ARE NOT QUITE ALIVE.
SEE?
ARE WE GHOSTS, OR WHAT?
AND JUST WHO ARE YOU, ANYWAY?
HUSH, CHILD. YOU'RE A MEMORY - AND YOU'VE KNOWN ME FOR SOME TIME...
"THE TARDIS WAS ATTACKED BY A CREATURE OF THE VORTEX - A PARASITE, OF SORTS...
"IT PUNCHED ITS WAY IN, CAUSED MASSIVE SYSTEMS DISRUPTION. LIFE SUPPORT FAILED. THE DOCTOR AND IZZY COLLAPSED.
"IT TOOK ROOT IN THE ENGINE ROOM, BEGAN SUCKING THE LIFE FROM THE SHIP. THE TARDIS WAS DYING - BUT IT HAD AN IDEA..."
IT DREDGED UP THE DOCTOR AND IZZY FROM ITS OWN DATA BANKS. IT WAS TOUCH-AND-GO. THE BEAST HAD GOT INSIDE, AND HAD NEARLY CONSUMED ITS MEMORIES - YOU.
US?
HURRY. YOU MUST DESTROY THIS PARASITE. YOU'VE LITTLE TIME. THE DOCTOR AND IZZY ARE DYING. THE TARDIS IS, TOO...
WEIRD. SO WHO'S THE GREY LADY?
HAVEN'T YOU GUESSED?
NEVER MIND. WE'VE GOT THINGS TO DO!


IN THE HEART OF THE MACHINE SAT THE CREATURE, FAT ON THE ENERGY IT HAD IMBIBED. THE TARDIS WAS ALL BUT DRAINED--
AND THEN ITS OWNER TURNED UP.
HAD ENOUGH, HAVE YOU? GORGED? STUFFED? SATED?
GET OUT OF MY SHIP, YOU FIEND!
YOU! I KNOW YOU. I NEARLY ATE YOU IN THE DATA BANKS--
PUNY THING. I'LL HAVE YOU NOW!
WILL YOU? ALL THIS IS A SIMULACRUM, AN ACORPOREAL MANIFESTATION CREATED BY THE TARDIS. YOU'VE ABSORBED SO MUCH DATA, YOU'RE PART OF THE SHIP ITSELF--
IF I DESTROY YOU ON THIS PLANE, I CAN EXORCISE YOUR PRESENCE FROM THE REAL WORLD!


I'VE RUMMAGED THROUGH THE MEMORIES YOU SHARE WITH THIS SHIP. I UNDERSTAND THE PROCESS WHICH MADE YOU. I CAN USE IT FOR MYSELF--
AND BUILD AN ARMY OF YOUR GREATEST ENEMIES!
VERY CLEVER. YOU THINK I DIDN'T KEEP A BACK-UP DISK? MEET MY VERY BEST FRIENDS, YOU MONSTER--
AND LET BATTLE COMMENCE!
THEY FOUGHT, AND FOUGHT, AND FOUGHT SOME MORE. IF THEY MIGHT HAVE SPILLED REAL BLOOD, THEY'D HAVE WADED IN A SEA OF GORE...
IZZY AND SHARON FOUGHT SIDE-BY-SIDE. THE FREE FALL WARRIORS GAVE THEIR ALL; THE CONSTABLES OF WRARTH BEAT A PATH THROUGH TO THE BEAST ITSELF...
THIS WAS OUR HEROES' FINEST HOUR!


UNTIL...
IT'S OVER. YOUR FORCES ARE IN DISARRAY...
AND YOU'VE DRAINED SO MUCH POWER YOU'VE NONE LEFT TO CREATE MORE OF YOUR SOLDIERS!
THIS IS SIR JUSTIN'S BLADE. ONCE, IT HELPED VANQUISH A DEMON FROM OUTSIDE TIME AND SPACE...
IT WILL BE LIKE IT WAS BEFORE!
EEEEEEEEEIIIIIIIIIIIIIIIIIII
FOR A TIME ALL IS SILENT. THE DEAD SHIP DRIFTS IN SPACE...
THEN A LIGHT BEGINS TO FLASH; THERE'S A WHEEZING, GROANING SOUND WITHIN...
MY HEAD! WHAT HAPPENED?
OW. OW OW OW...
THE DAMAGE ISN'T TOO BAD--
THERE'S JUST ENOUGH POWER. I CAN PATCH HER UP ON TERSERUS...
HEY!
I THOUGHT I SAW A GREY LADY...
IZZY, IZZY, IZZY--
I THINK YOU NEED A HOLIDAY-- AND I KNOW JUST THE PLACE!
THE TARDIS HAS SHARED ALL THE DOCTOR'S ADVENTURES...
SOMETIMES, HE SHARES HERS.
THE END.

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10 *more* moments when you know you're watching the greatest television series ever made . . .

"You fools! You've forgotten this!"

Way back in DWM 242, Alan Barnes and Peter Ware compiled a near-definitive list of *Doctor Who*'s 20 best ever scenes. We then asked you to let us know what you thought we'd missed – and you did, in droves. Here, then, in ascending order, are an additional Top Ten as nominated by you, the readers . . .

10 "We all have a universe of our own terrors to face..."

Ghost Light Part One (1984)

The Story So Far 1883. The Doctor (Sylvester McCoy) has brought teenage companion Ace (Sophie Aldred) to Gabriel Chase, a rambling mansion in the suburbs of London peopled by a grisly crew of Victorian archetypes. However, Ace soon realises that she has been here before; exactly a century into the future, her 13 year-old self will burn the place down, having been touched by an echo of a truly awesome presence. She confronts the Doctor: "It's true, isn't it? This is the house I told you about." "Remind me what it was that you sensed when you entered this deserted house," he urges. "An aura of intense evil?" Ace turns away: "Don't you have things you hate?"

The Magic Moment "I can't stand burned toast," replies the Doctor. "I loathe bus stations – terrible places, full of lost luggage and lost souls . . . And then there's unrequited love, and tyranny, and cruelty . . ." ("Too right," she hisses, coldly.) "We all have a universe of our own terrors to face," he concludes. She rounds on him: "I face mine on my own terms!" "You've learned something you didn't recognise when you were 13," he continues. "The nature of the horror you sensed here." And, almost without realising it, the truth has dawned on her. "It's alien," she states, simply.

That Certain Something "The melancholy of 'lost luggage and lost souls' suggests a man who abhors loneliness and sadness, who fights for others who feel this way because he knows these feelings himself" *David A Steel, Paisley*. "This scene sums up the character of Ace so well and highlights the special relationship she has with the Doctor" *Rowena Tucker, Wiltshire*. "The final two words make this surely the most chilling end of any scene in *Doctor Who*'s history" *Neil Fox, Stourbridge*.

9 "You suffer from headaches?"

The Highlanders Episode Two (1966)

The Story So Far Scotland, 1746. Attempting to extricate himself from the clutches of the Redcoats, the Doctor (Patrick Troughton), having assumed the identity and grating accent of a fictional German, Hanover's Doctor Von Wer, has successfully bound and gagged chief captor Solicitor Grey (David Garth) in his own office. There's a sudden knock on the door; the Doctor bundles Grey into a cupboard. He opens a book, and sits down at Grey's desk. "Enter," he says . . .

The Magic Moment Perkins (Sydney Arnold), Grey's junior, walks in; 'Doctor Von Wer' informs him that his master is a very sick man, and has gone to lie down. "Great heavens!" exclaims the Doctor, gripping Perkins' head. "Your eyes!" He takes out a magnifying glass and bends the man back over the desk. "You suffer from headaches?" he asks; "No," replies Perkins. The Doctor bangs Perkins' head against the desk. "No headaches?" he enquires, before slamming the clerk's head once more against the furniture. "You call me a liar?" "No, no, no," says Perkins. "Me head does ache." "Of course," concludes the Doctor, triumphantly. "What did you expect?" Diagnosing 'print blindness', the Doctor orders Perkins to rest his eyes by lying across the table for at least one hour – and thus makes his escape.

That Certain Something "Hysterically funny and hugely violent, this is surely the consummate Second Doctor scene. Troughton was easily the most versatile of all the actors to play our hero, and this scene shows him at his most mischievous and malevolent. It's tragic that this, like most of his era, has been seemingly lost forever" *James Old, Gwent*.

8

"There are other worlds, other suns..."

The Ribos Operation Part Three (1978)

The Story So Far On backward Dark Ages planet Ribos, offworld confidence trickster Unstoffe (Nigel Plaskitt) is rescued from the hired thugs of the Graff Vynda-K by wretched hermit Binro (Timothy Bateson). Hiding out with his unlikely saviour, Unstoffe learns that Binro has become an outcast after performing some basic astronomical calculations and concluding that the lights in the night sky are not the 'ice crystals' of perceived wisdom, but stars around which other worlds might revolve . . .

The Magic Moment Slowly and deliberately, Unstoffe says: "Binro . . . supposing I were to tell you that everything you've just said is absolutely true. There are other worlds, other suns." The ragged Binro gasps, astounded: "You . . . believe it too?" "I know it for a fact," replies the other. "You see, I come from one of those other worlds . . . I thought I should tell you because one day – even here – in the future, men will turn to each other and say, 'Binro was right'." Taking Unstoffe's hand and holding it to his face, Binro the Heretic begins, gently, to sob.

That Certain Something "A quiet and simple scene removed from the frantic farce of the main plot. There are living, breathing people out there in the *Doctor Who* universe and we are privileged, via both Robert Holmes' script and Bateson and Plaskitt's superlative performances, to witness a poor man's redemption" *Ray Rumkee, Hull.*

7

"These shoes! They fit perfectly!"

Doctor Who (1996)

The Story So Far Bereft of his memory, the newly-regenerated Doctor (Paul McGann) has flung himself into cahoots with Dr Grace Holloway (Daphne Ashbrook). Grace is baffled by his bizarre physiognomy; come nightfall, having exhausted her enquiries, she follows him to the San Francisco park where he's decided to go to break in the shoes – property of Grace's ex, Brian – that she's loaned him. "Maybe you're the result of some weird genetic experiment?" ponders Grace. "I don't think so," sighs the Doctor. She persists with the interrogation: "You have no recollection of family?"

The Magic Moment "No, no, no, no, no," he says – then, suddenly: "Wait wait wait wait. I'm with my father, we're lying back in the grass, it's a warm Gallifreyan night . . . *Gallifrey*! Yes! This must be where I live! Now, where is that?" Grace has no idea: "I've never heard of it. What do you remember?" The Doctor's buried memories are surging back: "A meteor storm!" he hollers, excitedly. "The – the sky above us was dancing with lights. Purple, green, brilliant yellow – *yes*!" He breaks off; "What is it?" asks Grace, expecting more. "These shoes!" he grins. "They fit perfectly . . . yes!" He scampers away into the distance . . .

That Certain Something "Cue Grace's Hanna-Barbera 'well, whaddya know?' look to camera. Well, *I* laughed" *J Wardle, Reading.* "This is the moment, OK? None other. It was this which finally convinced me that Paul McGann is the Doctor – his flight of fancy interrupted by a Tom Baker-style lapse into silliness. A joyous scene" *Chris Bryant, Cardiff.*

6

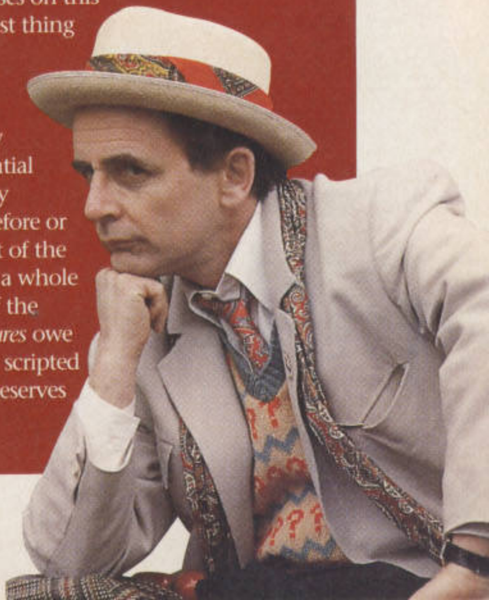
"Every great decision creates ripples..."

Remembrance of the Daleks Part Two (1988)

The Story So Far Shoreditch, London, 1963. A bitterly cold evening: the Doctor (Sylvester McCoy), while plotting the downfall of the Daleks, pauses for reflection in a night café. He orders a mug of tea from Jamaican John (Joseph Marcell); contemplating the ramifications of taking sugar with it, he ruminates upon the (meta)physics of chaos theory. "Ah. A decision. Would it make any difference?"

The Magic Moment "What if I could control people's taste buds?" wonders the Doctor. "What if I decided that no one could take sugar? That'd make a difference – to those who sell the sugar, and those who cut the cane." "My father, he was a cane cutter," says John. "If this whole sugar thing had never started, my great-grandfather wouldn't have been kidnapped, chained up and sold in Kingston in the first place. I'd be an African." "See?" sighs the Doctor, morosely. "Every great decision creates ripples. Like a huge boulder dropped into a lake . . . the ripples merge, rebound off the banks in unforseeable ways. The heavier the decision, the larger the waves, and the more uncertain the consequences." John muses on this for a moment: "Life's like that. Best thing is to just get on with it," he concludes.

That Certain Something "An utterly unexpected and positively existential pause amid the action, completely unlike anything in *Doctor Who* before or after, underlining the main thrust of the plot and, in the process, defining a whole new direction for the character of the Seventh Doctor. The *New Adventures* owe everything to this one little scene scripted by Ben Aaronovitch. As such, it deserves inclusion" *Robert Bartlett, Poole.*



5

"You ask me to appreciate it?"

The Pirate Planet Part Three (1978)

The Story So Far On the Bridge of the planet Zanak, a hollowed-out world which pillages the cosmos, the Captain (Bruce Purchase) shows the Doctor (Tom Baker) his trophies – a gallery of whole planets, compacted and drained of all their energy. "It's the most brilliant piece of astro-gravitational engineering I've ever seen," exclaims the Doctor. "The concept is simply staggering. Pointless, but staggering." "I'm gratified that you appreciate it," leers the vile Captain . . .

The Magic Moment "Appreciate it?" snarls the Doctor. "Appreciate it? You commit mass destruction and murder on a scale that's almost inconceivable - and you ask me to *appreciate* it? Just because you happen to have made a brilliantly-conceived toy out of the mummified remains of planets!" "Devil storms, Doctor," retorts the Captain, now as angered as the Time Lord. "It is not a toy!" The Doctor glares back, beseeching him, almost pleading: "Then what's it *for*?"

That Certain Something "A sudden, jarring outburst from the Fourth Doctor; Baker stumbles over his diction, sure, but that only adds to this furious tirade" *Liam Allen, Islington.* "Moral outrage was seldom shown so accurately. It gathers extra impact because the rest of *The Pirate Planet* was a pile of pants" *Chris Bryant, Cardiff.*

4

"A lot of good people have died today..."

Resurrection of the Daleks Part Two (1984)

The Story So Far A bloody internecine skirmish between various factions of Daleks and their human allies has ended horribly; in a London storage facility-turned-charnel-house, the Doctor (Peter Davison) and companion Turlough (Mark Strickson), exiting the TARDIS, pick their way through the bodies, intending to forewarn Earth's authorities of what they have learned – namely, that Dalek agents now occupy positions of authority across the globe. Longtime compadre Tegan (Janet Fielding), however, has other ideas. "I'm not coming with you," she says; the Doctor stops dead in his tracks . . .

The Magic Moment "A lot of good people have died today," says Tegan, half-angry, half-sad. "I think I'm sick of it." "You think I wanted it this way?" asks the Doctor. "No," she replies. "It's just that I don't think I can go on . . . My Auntie Vanessa said, when I became an air stewardess, 'if you stop enjoying it, give it up'. It's stopped being fun, Doctor." She offers him her hand; dumbly, he takes it, followed by Turlough. "I'll miss you both," she mumbles, before rushing away towards the exit. The Doctor follows: "No. No, don't leave. Not like this." "I must. I'm sorry . . ." And then she's gone. Shellshocked, the Doctor and Turlough return to the TARDIS: "It seems I must mend my ways," concludes the Time Lord. The TARDIS dematerialises just as Tegan rushes back into the warehouse . . .

That Certain Something "A moving scene in which the Doctor seems to realise for the first time that in his attempts to make things 'right' he deeply affects those around him" *DC Heald, Nottingham*; "a goodbye that rivals that of Sarah Jane Smith" *David Loyless, Clarkesville, Arizona*

3

"Decadent, degenerate and rotten to the core!"

The Trial of a Time Lord Part Thirteen (1986)

The Story So Far Plucked out of time by his Gallifreyan peers, the trial of the Doctor (Colin Baker) is nearing its conclusion; grim prosecutor the Valeyard (Michael Jayston) falls silent, however, when the Doctor's arch-enemy the Master (Anthony Ainley) interrupts the proceedings, informing the court that the Doctor's only crime was to unwittingly uncover a far greater misdeed perpetrated by the Time Lords' High Council themselves – to wit, the devastation of the planet Earth, committed in a bid to keep technological secrets pirated from them by a group of Andromedans buried. Astounded, the Doctor rises to his feet . . .

The Magic Moment "In all my travellings throughout the universe," announces the Doctor, "I have battled against evil, against power-mad conspirators. I should have stayed here! The oldest civilization – decadent, degenerate and rotten to the core! Ha! Power-mad conspirators, Daleks, Sontarans, Cybermen – they're still in the nursery compared to us! Ten million years of absolute power - that's what it takes to be really corrupt!" But that's not all; coolly, the Master tells the court that the Valeyard is no less than a twisted future incarnation of the Doctor, called upon by the High Council to ensure the Doctor's termination by any means ("There is some evil in all of us, even you . . .") The Doctor addresses the court Inquisitor (Lynda Bellingham): "Madam, this revelation should halt this trial immediately. Surely even Gallifreyan law must acknowledge that the same person cannot be both prosecutor and defendant!"

That Certain Something "Colin Baker's finest moment, in possibly *Doctor Who*'s finest episode. At the most traumatic point in his life, this spiky, arrogant hero can still send a chill down our spines as he condemns the crimes of his captors" *Finn Clark, Blewbury.* "Played with great conviction and feeling by Colin Baker, all that is great about the Doctor shines through" *Philip Templeton, Newcastle-under-Lyme.* "The sense of isolation that the Doctor expresses . . . makes for compelling drama" *Richard Layton, Allestree.*

"Come on, Ace – we've got work to do!"

Survival Part Three (1989)

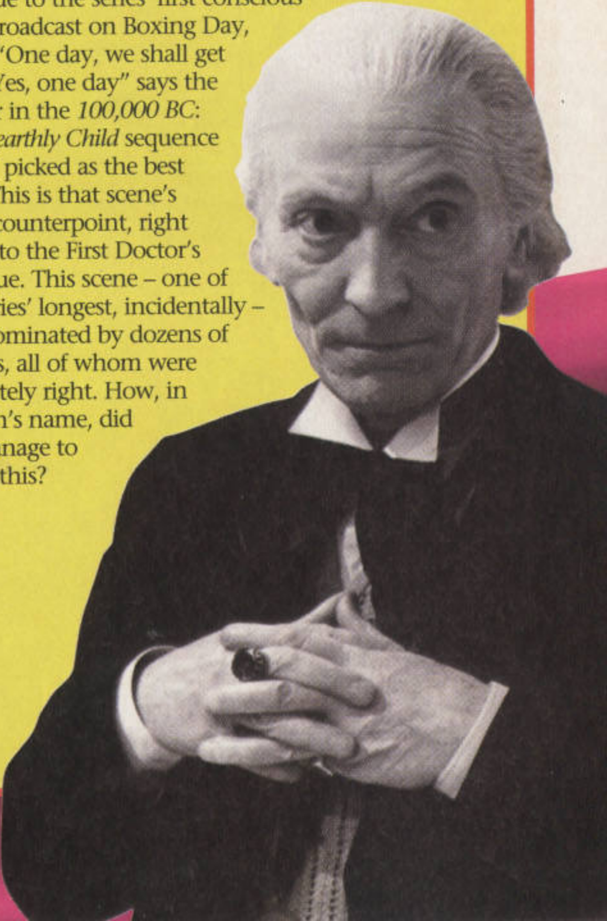
The Story So Far Perivale, 1989. On Horsenden Hill, The Doctor (Sylvester McCoy) and suburban emigre Ace (Sophie Aldred) have ended their adventure with the alien Cheetah People. "Where to now, Ace?" asks the Doctor. "Home," she replies. "Home?" he wonders. "The TARDIS," she affirms. "Yes," he says, approvingly. "The TARDIS." They stroll off, arm-in-arm, into the future . . .

The Magic Moment "There are worlds out there," says the Doctor, "where the sky is burning, and the sea's asleep, and the rivers dream. People made of smoke, and cities made of song. Somewhere there's danger, somewhere there's injustice, somewhere else the tea's getting cold. Come on, Ace – we've got work to do!"

That Certain Something "A lovely, haunting monologue, delivered absolutely perfectly by Sylvester McCoy. Poetry, just sheer beautiful poetry!" *Dave Eversole, Knoxville, Tennessee.* "It sums up what *Doctor Who* is all about, and would have made a good farewell to the series. Fortunately, it hasn't had to be" *Alison Jacobs, Lincoln.*

"Go forward in all your beliefs..."

The Dalek Invasion of Earth: Flashpoint (1964)



The Story So Far While Big Ben rings out over 22nd century London, free now of the menace posed by the hideous Daleks, the Doctor (William Hartnell) prepares to take his leave of both London and his various allies in their struggle against the invading aliens. For granddaughter Susan (Carole Ann Ford), however, the farewells are proving traumatic; she has fallen in love with David Campbell (Peter Fraser), a member of the Resistance. The Doctor hugs Susan fondly: "You little monkey . . . since you've been away from that school, you seem to have got yourself thoroughly disorganised . . . you need taking in hand." He enters the TARDIS. Outside, David pleads with Susan to stay – and marry him; Susan, however, is unsure. Watching on via the TARDIS scanner, the Doctor comes to a momentous decision. He operates the ship's controls; the TARDIS doors slam shut.

The Magic Moment "Listen, Susan, please," the Doctor announces over the two-way communications device contained in the *ersatz* police box's lamp. "I've double-locked the doors. You can't get in . . . During all the years I've been taking care of you, you in return have been taking care of me." "Grandfather, I belong with you," wails Susan, to no effect; the Doctor's mind is made up. "Not any longer, Susan," he asserts. "You're still my grandchild, and always will be. But now, you're a woman, too. I want you to belong somewhere, to have roots of our own. With David, you'll be able to find those roots . . . Believe me, my dear, your future lies with David – and not with a silly old buffer like me. One day, I shall come back. Yes, one day . . . Until then, there must be no regrets, no tears, no anxieties. Just go forward in all your beliefs, and prove to me that I am not mistaken in mine. Goodbye, Susan. Goodbye, my dear." The TARDIS dematerialises; gingerly, Susan edges forward to where it stood. Slowly, David leans forward, and takes her hand.

That Certain Something "A moving speech . . . this is what the First Doctor was all about; doing the right thing, the right way" *A Reader*. "As a result, Hartnell's Doctor loses the harsh edge of his first season and becomes the endearing figure of his later years" *Nick May, Braintree*. A heart-wrenching epilogue to the series' first conscious epic, broadcast on Boxing Day, 1964. "One day, we shall get back. Yes, one day" says the Doctor in the *100,000 BC: An Unearthly Child* sequence **DWM** picked as the best ever. This is that scene's exact counterpoint, right down to the First Doctor's dialogue. This scene – one of the series' longest, incidentally – was nominated by dozens of readers, all of whom were absolutely right. How, in heaven's name, did we manage to forget this?

DWM

"Mrs Miller, were you *really* Sarah Jane?"

Mrs Brian Miller has a big secret; many years ago, she travelled through time and space under the alias of companion Sarah Jane Smith. **Chris Howarth** and **Steve Lyons** recently doorstepped actress **Elisabeth Sladen**, aka *Metropolitan* magazine's permanently AWOL star reporter.

On Saturday 23 October 1976, in a startling coda to Season Fourteen's *The Hand of Fear*, long-standing companion Sarah Jane Smith exited the TARDIS and, stranded somewhere other than South Croydon, bade her farewells to a certain errant Time Lord. For Elisabeth Sladen, Sarah's off-screen alter-ego, her *Doctor Who* departure was a chance to start afresh – even if casting directors didn't quite see things that way. "I got offered a lot of theatre things that were about silly, screaming little girls," remembers Lis, settling back with a cup of coffee, "and I turned a lot of things down around then." More than 20 years on, a particular freelance journalist crops up in auditions still. "When I went up for *Peak Practice*, this writer was there – and they just get younger every day – and the casting director told me he loved *Doctor Who* and could I come and have a chat with him. So I'm up there for a job and there's this writer saying, 'Oh, I loved it, you were my favourite.' I'm thinking 'God, I must get my head together for this interview, I've got to get my brain organised, don't put me in *Doctor Who* mode!'

"When I left *Doctor Who*," she continues, "I didn't realise what I was a part of. I had no idea. I knew it would always be a time I'd remember and that I'd thoroughly enjoyed, I mean it was just amazing, everyone had their eye out for the programme and for everyone else in it. Everyone was so supportive. But I remember Philip [Hinchcliffe, then the series' producer] called us into his office one day and he was dancing around the desk, pointing to the viewing figures and saying '18 million, 18 million!' – and I just thought, 'That's nice.' I got fan letters and stuff, but I really thought that was for the programme and for the Doctor. They were very nice to me, but it was always: 'Dear Sarah Jane and Doctor . . .' I should have kept all my letters – I had some wonderful, wonderful letters. Anyway, when I said I'd leave, I said 'That's it!' I think it's almost bad manners, when someone else was going to be the Doctor's assistant, to still try to be the Doctor's assistant, to want to hold onto it. That is truly why I never did conventions in England when someone else was in it. I went to the States because, yes, I was asked and I'm a jobbing actress and I could make some money, but also because my programmes were still going out there and I was still very much 'of the present'. But it's never left me, and it's come back into my life all these years later with such a wallop!"

Indeed; since **DWM** last spoke with Lis some four years ago, Sarah Jane Smith has reappeared on several occasions – beginning with Radio 5's 1993 Jon Pertwee-starring Third Doctor serial, *The Paradise of Death*, which was shortly followed by a sequel, *The Ghosts of N-Space*. At the moment, Lis has no idea whether or not she has played Sarah Jane on radio for the last time, and looks forward to possibly reprising the role with another Doctor.

"I hope it doesn't come to an end with Jon's passing, I really do. It's not a case of being disloyal in any respect, I think 'The Doctor's dead, long live the Doctor,' as Jon would want it, and I think there's still great enjoyment to be had for people. I think radio's a wonderful medium for *Doctor Who* and I would love to still be a part of it. But then, there are lots of companions who would love to be a part of it too, so I don't have any foot in the door at all. I would be very sorry to have to let it go though, I really would, now I've found it again . . .

BBC [3] Argo [1] BBC Audio [1] BBC Video [1]

What's the story?

Soundbites: Lis on life as Sarah Jane Smith, both on and off screen. Quotes compiled from a number of sources by Elisabeth Sladen Information Network 'Grand Vizier' **Kevin W Parker**. Founded in 1990, the Network, an international fan club devoted to Sarah Jane's actress alter ego, publishes both quarterly newsletter *The South Croydon LIStener* and annual fiction-based fanzine *Roving Reporter*. For membership details, write to: 3-E Ridge Road, Greenbelt, MD 20770-1900 USA. Alternatively, you can find an ESIN website at **http://www.primenet.com/~dosboy/esin/esin.htm/**

The Time Warrior

"I don't think they ever let Sarah be as strong again as in *The Time Warrior*. I don't think it would have been called *Doctor Who* if they'd gone on writing for her like that . . . I remember being absolutely terrified. I was counting the days. I thought, 'In seven days' time, I'm going to go on camera with Jon Pertwee. How can I handle this?' I'd already done the filming by then, but it was somehow the studio that held the fear for me. And I can remember the weirdest thought as I went on for my first scene. All of a sudden I thought, how did I stand? Do I stand on one leg, do I stand straight? I've got this video, this recording of myself. I was standing ramrod like a soldier. And I swear one of my legs must be shaking . . ."

Invasion of the Dinosaurs

"I came across a process called Chromakey for the first time in the dinosaurs story, which was how they made the little dinosaur puppets look life-size. I had to walk across in front of a blue screen and pretend there was a dinosaur there. Just as we were about to do it, the floor manager asked me casually if I'd got my knickers on. I thought, 'What a cheek', and bit his head off. Then he told me he was only trying to help and that I had to wear special chromakey underwear because otherwise everyone in the studio could see through all my clothes. I screamed, ran out of the studio and tried to get into wardrobe – which they'd locked, they were all in on the joke. I shouted, 'Let me in, I must have my special knickers!' I was very green to fall for that . . ."

Death to the Daleks

"I hate the Daleks . . . They were so noisy in the studio. You're in there from early in the morning 'til ten at night, and these damn things are shouting all the time . . ."

The Monster of Peladon

"I remember an 18-foot jump into a pit. Stuntman Terry Walsh, who looked after us all so well, said, 'Lis, if you do it yourself, just think of the wonderful high you'll have!' And I was thinking, 'Won't everyone think I'm brave, yeah, wonderful!' It wasn't good news. We had to do it again and again. When you look at it on screen, it doesn't look like anything."

Planet of the Spiders

"I remember the really difficult time when

"This couldn't be my first sand pit, could it?" ***Death to the Daleks***

Photo © BBC Video

"It started with the radios, and it was when I was doing those that I was first asked to go to the Blue Box convention. Jon said to me, 'You're an idiot not to do these, Lis, go and promote these radios.' I thought, 'Yeah, well, I'm the latest *Doctor Who* companion now,' so I had a new peg to hang my hat on. And with the videos coming out, my episodes have a whole new audience now and I would be very silly to walk away from that. I would never want to walk away from it ever.

"I did do some appearances for charity when I was still in *Who*. I did some weekends with Jon and with Tom Baker, but at weekends I used to just like to go home really, and Ian [Marter, aka companion Harry Sullivan] wasn't so keen on them either, and I thought they were really only interested in the Doctor. I remember doing an appearance with Ian and I was wearing a big straw hat and it was a summer day and I was so bored I got a pair of scissors and I cut the top off my hat. Ian just fell about!" The *Doctor Who* cast also had the honour of switching on the Blackpool illuminations one year, although Lis doesn't remember the event too fondly. "It was during my break and I wanted to go away on holiday, but we all got taken to lunch at the Garrick Club – I didn't think they let women into the Garrick Club – and I was told then that they'd really like me to come because Tom had only just started. Not that it seemed to make any difference, people always seemed to know Tom. But they invited my Mum and Dad from Liverpool without my knowing, so I couldn't not do it. They were very kind to my Mum and Dad, and I had a wonderful time, but I was a bit young and I thought it was quite manipulative . . . I remember Ian roaring with laughter because we were in this tram going along the lights and we were being followed by a giant orange. 'Well, daughter,' he said, 'this is what our career has come to, being chased by an orange!' Ian had a wonderful sense of the ridiculous, he loved all that. He used to get so excited about something that he'd rub his hands together in glee . . ."

Lis does like to keep her professional and family lives separate. "I don't know if that's healthy, but it's the way I prefer it. I remember my dear dad, when he was alive he was the only Sladen in the Liverpool phone book – it's a Devonshire name – and I got a call from him one day to say 'Lizzie, I've had such a nice fellow call me from Australia and I've given him your number.' I got phoned all the time – that's the reason I went ex-directory, because I was being woken up at all these odd hours. But that sort of thing is very rare. I am recognised sometimes, but I've never had anyone be rude to me or anything. But, you know, the only damn time anyone stops me is when I look like a hag from Hell – whenever I'm looking decent, no one says anything. When I went to Australia recently, I was not well on the plane and I went for a glass of water, and the steward said, 'I know that face!' I said, 'You could have said that 15 hours ago, and not tell me now!' It's weird but it's true, no one ever recognises me unless I look a real dipstick – and then everyone will say 'Oh, didn't you used to be in *Doctor Who?*' I have been known to deny it!

"I used to go to my daughter Sadie's primary school one day a week to lend a hand with Mothers' Help when I could, and I saw a little lad there, about seven years old, playing at being a Dalek in the playground. I got such a shock! The teacher, dear Mrs Loveday, said to me, 'Mrs Miller, I've made them aware and they're very thrilled and would you come in and give them a little talk on it?' So I had a little mini-convention with 2L, and I had these little hands going up and they were saying 'M-M-Mrs Miller, were you really Sarah Jane?' I thought 'Oh God, I do look different now!'

"It is amazing the way it comes back to you, and in such a productive way. I mean, *Doctor Who* is wonderful, it's good against evil, heroes winning in a safe background. Children hear and see such horrible things now, it's all shoved in front of them, and I think there's a place for *Who* and for programmes like it, and it's great to see them discovering what is old hat to us. Sadie must have been about eight when I did my first convention here and she just adored the Cybermen. That's passed now, but she's got a picture of a Cyberman and it's signed, and she's got a lovely picture of Jon as Worzel Gummidge. She loved Jon as Worzel. It was funny, because she didn't know much about Jon's background, about all those wonderful radio shows and everything that he did, and she came up to me one day after listening to a *Worzel* tape and said 'Mum, someone ought to tell Jon, he's very good with voices.' 'Oh,' I said, 'I think he knows that, darling. I think he's cottoned to that.'"

Lis always knew what she wanted to do, although she didn't come from an acting background. "My dad, bless him, was just the most unactory person you could imagine. But one day he came to me and said 'I've thought of a stage name for you.' I nearly fell out of my chair! 'Keep the Sladen,' he said, 'but call yourself Chelis. The "elis" is for Elisabeth, and the "Ch" for your middle names, Claira Heath' – because I'm really a Heath-Sladen. 'Oh,' I said, 'well I'll have to think about that. It sounded like a snake-dancer or something – but for him to have thought of that for me, oh God, it brought tears to my eyes, it really did."

Despite her tender years, Lis' daughter has already flirted at the fringes of the acting profession. "Let's get this very straight," Lis says firmly, when we ask if she would encourage Sadie to take to the stage full-time, "my daughter is going to be a chiropractor!" She doesn't like the idea, then? "Well, I can't be upset, can I, because I've done it. She'd be very aware of the pitfalls, though, and that there are two women's parts for every eight men's, and that there are a lot of people out of work. But she's adamantly saying she's not going to be an actress, and then I get these little feelers coming out . . . We let her do a few voice adverts in her holidays, and actually that is good for her, she gets some money to put away. But the first time I saw her sitting there with a script and the cans on her head, I nearly fainted! She said to me the other day, 'You know, I'm not interested in television, I think I'd like to do a little more radio.' I said, 'I'm afraid we haven't got the choice at the moment – Daddy and I would like to do a little more radio!' So it is in the back of my mind that she might turn on me and want to act, but I couldn't discourage her. I'd have to support her.

"Sadie did do a BBC2 film called *Royal Celebration*, about a street party thrown for Charles and Diana's wedding, and she had a wonderful review, she was very very good in it. The viewing was the night before I was meant to go and do *Dimensions in Time* [1993's *Doctor Who/Children in Need* charity special, which transported multiple Doctors and umpteen companions to a certain East London square] and they had technical problems, so it turned into a very late evening. They kept bringing more food and more wine . . . Anyway, I was *so* ill in the morning. I knew I was in trouble when I got to the make-up room and the make-up girl took one look and said, 'Oh my God!' Jon wouldn't believe me, he said 'Oh, she always says she's ill!' . . . I was sick all over the set of *EastEnders*, and I thought 'Oh, the only time I'm going to depict Sarah again after all these years and I just look and feel like this!' I didn't enjoy it at all, I'm afraid. But it was in a good cause and it was rather like a royal summons – one couldn't turn it down if everyone else was doing it – and it

> "The only damn time anyone stops me in the street is when i look like a hag from Hell!"

"I'm not a boy!" Early shot of Lis from *The Time Warrior*
Photo © BBC Video

Sarah and the Doctor working well together in *Invasion of the Dinosaurs*
Photo © BBC Video

Jon [Pertwee] was just leaving and Tom [Baker] was filming. They were doing them back-to-back. So I was finishing my studio with Jon, being taken down in the car at four in the morning, a few hours' sleep, then do my bit with Tom. In the end I honestly couldn't remember which story I was in. Eventually [director] Chris Barry took away my script and said, 'Don't worry, love, I'll tell you what to do!' I was doing the wrong story!"

Robot

"Jon and Tom are totally different. They are both superb actors, but they approach things differently. You see, the assistant can never make the running; she can never be number one. She couldn't be because that would be wrong. What Tom allowed Sarah to do within me was to create another side to her, because he behaved differently. She was used to Jon, and all of a sudden it was the same person but different, and she couldn't deal with him in the same way. So that gave me more to do with Sarah, as an actress."

The Ark in Space

"In *The Ark in Space* I really got stuck. I was supposed to be stuck [in a ventilation shaft] as Sarah but I was really stuck as Lis because they'd made the vent that bit too narrow for me at the shoulders, and I got well and truly jammed and couldn't move forward or back. We didn't know what we were going to do, and then one of the cast, who shall remain nameless, went round the back of the set where my rear was sticking out and fetched me a great spank on the bottom. I got out through that vent in double-quick time, I can tell you! It was one way of getting free, but I can't say it was painless!"

The Sontaran Experiment

"I had to sit in a bog wearing a plastic nappy for about five hours."

Genesis of the Daleks

"Once you've seen Davros inside the Dalek casing, and you know he's pedalling along, and he's worn his trouser leg out so he's got to wear a kilt, he can't frighten you!"

Revenge of the Cybermen

"There was one scene in which Tom and Ian Marter and I had to rush down this corridor. A door was supposed to slide open, and we were to run into this room, throw all these switches, and save the universe. This little fellow named George was supposed to slide the door open and we'd come rushing in. And we came full bolt down the corridor, and I don't know how it happened but the door flipped like a garage door, up the other way. The three of us were totally off our marks and we kept going with the scene in the wrong places . . ."

Terror of the Zygons

"One I did like very much was the Loch Ness Monster one. I liked that script, though I don't think the model shots at the end of the Loch Ness Monster were very good."

Planet of Evil

"I loved working at Ealing Studios because of the history that goes back there. They made wonderful films a long time ago, and I loved being there. Also, it was nice to go to a planet that was evil but that looked beautiful, with all these

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"I think we're being followed . . ." Sarah and the Doctor on the run in *The Seeds of Doom*
Photo © BBC Video

was nice to see Jon and others. It was stuck together with sticky tape though, wasn't it? I don't know how anyone managed to get it all together, I mean you've got to take your hat off to [production personnel] Gary [Downie] and John [Nathan-Turner], they really did an amazing job."

Lis is married to actor Brian Miller, best known to *Doctor Who* fans for his role in 1983's *Snakedance*. They met at the Liverpool Playhouse, where Lis went to work immediately after leaving drama school. "I left drama school a year early, I was only there for two years, and I went to work at the Liverpool Playhouse as a student on one pound a week, and then it went to four pounds, and then eight pounds. Brian came to play Malvolio in *Twelfth Night* – you see, even then, when he was very young, he was an amazing character actor. Anyway, he came to play Malvolio and I was the assistant stage manager for that. I saw this young, scruffy bearded actor coming in and I thought, 'Oh, that's a bit nice!' I was very young and I had always said 'No involvements in the theatre,' but within eight months of being in the theatre I knew what I wanted."

The Playhouse eventually closed for refurbishment, but Lis and Brian were soon able to work together again in Manchester. "Tony Colgate, who had been assistant director at Liverpool, became the resident director at Manchester's Library Theatre, so he asked quite a few of the people who'd been at Liverpool with him to join up again. I went there as an ASM, but after the first play I was put on to the acting company. Tony Colgate was the making of me, he sort of nurtured me. He was an amazing actor, the audiences just loved him, but he only wanted to direct. He died very young and I think, if he hadn't, he would be someone who had made a mark today. He and Barry [Letts, Lis' first *Doctor Who* producer] remind me very much of each other, so maybe that's why I got on so well with Barry. Tony assembled the most amazing company, and he gave me the most wonderful parts: Desdemona in *Othello*, Jo in *A Taste of Honey*, Mary Warren in *The Crucible* . . . Mary Warren was my all-time favourite, I adored it. David Burke came in to play Proctor, and Linda Polan – who was in *K9 and Company* – played Proctor's wife. Jean Boht was there, and Maria Aitken, Sarah Kesterman, and David Jackson who was in *Blake's 7*. Linda Polan says of him, 'I knew him when he fell through his first flat.' He's enormous, he really is, and he would annihilate everything on stage. He'd turn around and half the set would fall down! I played the really raucous cinema owner's wife in *All in Good Time*, with a blonde wig on, and David and I had this waltz to do together and, oh, my poor feet! He said 'I know, I'm awful aren't I? So look, when we dance, just stand on my feet.' So I'd stand on his feet and he'd dance me around."

Early television work included *Doomwatch*, *Some Mothers Do 'Ave 'Em* and "as the Americans call it, 'Zee-Cars'. Someone said to me at a convention, 'You were in Zee-Cars, Miss Sladen,' and it took me ages to work out he meant *Z-Cars*! And, through *Z-Cars*, I got *Doctor Who*." She also did a stint in *Coronation Street*, playing barmaid Anita Reynolds. "I never thought I'd be cast, because I'm not built like a barmaid. Most of my scenes were with Pat Phoenix, Alan Browning and Peter Adamson. Peter was wonderful – he'd just publicised the fact that he was going to Alcoholics Anonymous and Granada were not very pleased about it. He said to me, 'If you'd known me a few months ago, you would have hated me.' And it was in the days when you'd be told, 'Oh don't sit there, that's Albert Tatlock's chair!' I don't think it's like that now but, you know, they were the old times. I love *Coronation Street*, it's great. When I first had Sadie and I wasn't getting much sleep and I was really tired, it made me realise just how important a half-hour programme is for people. Just to have that time when you can sit down and switch off, before she started crying again and before I had to do something else. I think it's terribly important sometimes to be part of entertainment – if you didn't have radio or television, what would you do? There'd be more people standing on the streets! But I do think there should be more responsibility for what's on television. I see what is put in front of my daughter, and in a way things are put before children that they can mentally understand but that they aren't emotionally equipped to deal with. People say to me there shouldn't be censorship, and I don't agree at all!"

Planet of Evil
Photo © BBC Video

The Doctor and Sarah talking Italian in *Masque of Mandragora*
Photo © BBC Video

With this in mind, then, how did Lis feel when Mary Whitehouse heavily criticised *Doctor Who* during her tenure? "Oh gosh, yes, she really slammed into us, didn't she? But our *Doctor Whos* went out at six o'clock on a Saturday, something like that, just after the football results when all the family was sitting down. The children would have been watching it in a very safe environment and I think a child who, talking back then, would have been upset – and harmed, if you like – by *Doctor Who*, would have been the kind of child who could have been harmed by a cabbage falling downstairs and being squelched under someone's foot. It's in the perception of the environment and in who the child is with when they see it, and I don't think there's any harm if they're with their Mums and Dads at home." In any case, Lis believes that the production team always acted responsibly. "If there was a complaint, it was never laughed at and thrown out of the door. It was evaluated and discussed quite a lot. But, basically, we could always justify what we had done. We felt there wasn't anything gratuitous, anything unthinking at all, on that screen.

"When we were doing the scene in *Genesis of the Daleks*, when Tom as the Doctor could have actually wiped the Daleks out, he didn't just do it as written. Everything stopped in rehearsal and he said, 'Just a minute, let's take this seriously. Do I destroy them and then they can never do any harm to anyone, or do I actually say I cannot kill, I have no right to play God?' He was actually agonising over the dialogue. That scene was terribly important to Tom, very important." Lis admires *Doctor Who* for tackling such scenarios. "When I was in Australia, I had some wonderful questions from university students that really made me think. I thought 'God, I didn't know there was so much in it when I did it,' and you do re-evaluate what you did and how it might have affected them."

> "i was sick all over the set of *EastEnders*"

When we ask how easy it is to fall back into the role of Sarah Jane nowadays, Lis laughs and replies: "Horribly, horribly easy! I just know her, and I suppose I use more of me than I thought I did at the time." She finds it hard to describe her character in words. "I just know where she comes from – no, I know how she reacts more than I know where she comes from. Normally [in an acting role], you have a big character background, but I felt that Sarah really existed just when she was on the screen really. I was never happy with this idea of her being a journalist, because I didn't know enough about journalism and I knew that, when I was interviewed by journalists, they wouldn't like it. But, although you do as much homework as you can, I think you just pretend in a way. If you start doing a lot of theorising about what kind of journalist she is and exactly what she's written and this, that and the other, you won't play the scene, because it's not about that. I don't think so, anyway. The whole thing of *Doctor Who* to me is that it's in a timewarp, it's in a little bubble of its own . . . You just play the scene for what it's worth, and you are as real as you can be, but if you try to make *Doctor Who* 'real' in the same way as *The Sweeney* or *The Bill*, I think – with no disrespect to those programmes – you almost downgrade it. I saw *Doctor Who* as a kind of comic strip thing, because I always remember the most amazing thrill I got going to the cinema on Saturday mornings as a child, when they were showing *Buck Rogers* or *Flash Gordon* serials. I can feel the hairs going up on the back of my neck now, and that's what you want to transmit: not the idea of her being a journalist, but the feeling of that moment. To me, acting is about moments that you remember, that mean something to you, that actually give you a little *frisson* in your real, boring life." DWM

To be concluded

wonderful flowers and jungle tendrils and things. Because normally, anywhere I went, it was either a rubbish tip, a quarry, or a dust heap . . ."

Pyramids of Mars

"In the Egyptian story, *Pyramids of Mars*, it was crazy trying to run in a dress with the hem trailing on the ground in the mud all the time. I kept tripping over it, ruined the dress in the end. Jumping out of a window was no fun, either, with that dress billowing up around me. But to tell the truth I liked having the chance to wear something pretty for a change, instead of the usual tight trousers. Looking at them again, I now think I looked much better in dresses, the camera angles were more flattering."

The Android Invasion

"One thing that sticks out especially is filming *The Android Invasion* on a sweltering hot day in July in some woods in Berkshire. Tom had to lift me up over his shoulder to climb into a tree. My trousers were tight as usual, and sure enough, as I was jack-knifed over him they split in full view of the camera. I had very brightly coloured pants on that day, and it looked dreadful, real Christmas party stuff. So I went and got changed in to the spare pair, because we always had two of everything in case of that sort of mishap with the costumes. When we did the shot again, the self-same thing happened! Split trousers, right down the back, in close-up. Me and my big bottom! There wasn't a third pair, and it was too hot to put a coat on or anything. So I had to spend the rest of the afternoon with my trousers fixed together with safety pins so I couldn't sit down, and we had to reorganise the entire filming schedule so that we only did shots of me from the front for the rest of the day . . ."

The Brain of Morbius

"One serial which I didn't really like was *The Brain of Morbius* . . . There was one scene where the monster was going for me in the laboratory. I kept saying this is really stupid, that it would have been so easy just to run away. It was never fully resolved, and I just felt 'eggy' in that scene, as if I had omelette all over my face because it just didn't feel real."

The Seeds of Doom

"I loved all that fake snow in *The Seeds of Doom*, it was wonderful. It was done with polystyrene but on location, not in the studio – no, some of it was done in the studio. On location it was a quarry so you could cover the stones with polystyrene. I love all those old films of the thirties and forties where you're fighting your way through with wind machines. I would liked very much to have had more wind machines; sometimes for cost we couldn't have those in the studio. And I loved all the sliding down through the snow and pretending to be cold when you're really hot, instead of pretending you're warm when in fact you're freezing!"

The Masque of Mandragora

"I can remember having a great deal of trouble. We couldn't believe how I could be on a sacrificial altar and then whisked away without them seeing me. And Tom did this wonderful sort of snake-like thing where he just pulled me off. It was very clever. He went mad at that actually, he couldn't – you know, how could you sort of run in and get someone off. I think he knelt at the bottom and sort of dragged me off. I don't know how I got off that one. We used to laugh a lot. It was very necessary . . ."

The Hand of Fear

"[Tom Baker and I] wrote a lot of the last scene ourselves. And I remember telling Sadie at one point, they didn't let us film the last scene as the very last scene, we did it in the first lot of recording. I don't know if that was because they didn't want us, they thought, 'Oh well, maybe we better not make it the last scene, they'll get too mushy or something, it'll be wrong.' I don't know. But what did happen was, one of the scenes that we filmed in the last recording was the one with Eldrad, where Eldrad cannot get up some sort of slope. And Tom and I just had a funny moment, we got the giggles, whether it was a release of tension – the last scene had way gone in the first lot of episodes – there was sort of, I don't know what it was, there just came a point, and we were slipping and sliding, we actually genuinely fell down at one point, and then we started to do it again and again and again. And they were going mad in the box – 'What are you doing on the floor?' . . . I can remember Tom and I just in fits, just walking up a slope and sliding down, it was wonderful. It was kind of maybe a release, a party attitude. I don't know what it was, but it was great . . .

"I did miss him. And I hope, you know, he missed me. It was the end of something that had actually worked very well."

K9 and Company: A Girl's Best Friend

"[John Nathan-Turner] said, 'I have this idea. A girl from *Doctor Who* has never had a series on her own. Would you like to go it without the Doctor?' Well, that's very difficult because the assistant always bounces off the Doctor. I mean, she can't make the running. I think that just would be bad form. It's about the Doctor, the programme. 'Well,' I said, 'would this work?' 'Lis,' he said, 'I'll get the scriptwriters on you. They know you as an actress, they know you as Sarah Jane. It will be written specially for you.' Well, I thought, 'Wonderful.' The script came. I opened the script, and I read: Lis types, she does karate, she drives. I don't do any of that. And that was written for me . . . I phoned John. He says, 'Oh, Lis, you can do it. You might see a few funny gear-lever starts, and you might have a bit of a laugh at the karate, but anyway, it's fun.' So okay. And that's what it should be, because if we don't enjoy it, you don't enjoy it."

The Five Doctors

"I don't know how the director ever got us to perform. We used to turn away in little huddles and giggle all the time. We are very professional, but it was just amazing coming together, after so long. I mean, Jon [Pertwee] and I worked very well together, and we're the greatest of friends, but we do not socialise because we go different ways. But to come back on that was like we'd never been away. All of a sudden we met on top of a slate quarry. We said, 'Hello, Doctor!', 'Hello, Sarah!', and it was all go again . . ."

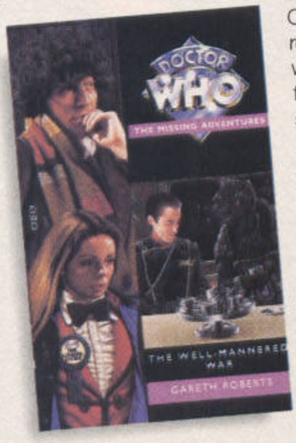
Shelf Life

While Martians descend upon Britain,
High office has K9 quite smitten;
A crowning success,
Or undignified mess?
Let's see what **Dave Owen** has written . . .

DOCTOR WHO: THE MISSING ADVENTURES
THE WELL-MANNERED WAR

Featuring The Fourth Doctor, Romana and K9 **Author** Gareth Roberts **RRP** £4.99 **Available** 18 April 1997 **ISBN** 0 426 20506 5

It's no surprise at all that Gareth Roberts' name should adorn the cover of Virgin's final *Missing Adventure*. Although stablemate Christopher Bulis has been perhaps more adept than he at assimilating the modes of diverse periods of *Doctor Who*, Gareth has, by specialising in one particular era, demonstrated an unsurpassed joy in celebrating the programme. In his last shout, the author not only reunites his dream team, but brings back Menlove Ereward Stokes, the rotund and comic artist from *The Romance of Crime*, and the Chelonians, the alien race he created in his *New Adventures*, hinting that *The Well-Mannered War* is a fusion of his two contrasting styles.



This did give me cause for concern. Gareth's *Missing Adventures* are enjoyable because it is so easy to imagine familiar performers speaking his lines. Half the work has already been done by the makers of *Doctor Who* the television series. However, working from a pallet of his own, he merely achieves an odd blend of spoof science-fiction and juvenile adventure. Cynically, that description could fit *Doctor Who* as a whole, but his *New Adventures* lacked the warmth that made the TV series so comfortable.

The Well-Mannered War, then, is a half-and-half compromise; expect a scenario like that of *Tragedy Day*, but explored by the Doctor and Romana of *The English Way of Death*, and you won't be disappointed. This dichotomy of style (if you will), continues throughout; I thought I had come upon a misprint when I read that the Doctor "put the cup of tea in his pocket" – however, 15 pages later, he reaches "into a pocket for the cup of tea stored there." This clearly signals to the reader that the writer considers his work to be a fantasy in its own right, and unachievable on television. Yet, later on, we read, "Stokes made a fist and slammed it against the wall, which wobbled. 'This place might as well be made out of cardboard'" – which gives the opposite message, that this is a deliberate pastiche of the television series, right down to the quirks of its production. Both forms are acceptable and enjoyable, but Gareth does pastiche far better.

At first *The Well-Mannered War* seems to be simply another 'phoney war' story, like *The Armageddon Factor* (and follows on rather too closely from this year's similarly-themed *MA*, *A Device of Death*). Humans and Chelonians are poised (or rather, relaxed) in conflict over a small and worthless planet; no shot has been fired for hundreds of years. The book soon asserts its uniqueness, nevertheless; there's a general election imminent on the human side. An unmistakable allegory for the current state of British politics ensues: replete with paranoid leaders who fret in their offices, a civil service comprising feminine androids, and office machinery with a mind of its own, the book seems at times to be more an homage to the work of SF author Philip K Dick than to that of *Doctor Who* producer Graham Williams – despite K9's grabbing the limelight as he stands for election.

Doctor Who has always sustained narrative interest by first establishing the improbable and then, after a process of investigation, explaining the former rationally. *The Well-Mannered War* manages to improve on this worthy principle, by placing a *denouement*, which offers an apparently complete explanation for this curious stalemate, about three-quarters of the way through. Or so were led to believe – there's an even fuller explanation near the end, which is even more rewarding. By saving the best 'til last, Gareth ensures that the *Missing Adventures* have ended on a high. And, for good measure, he's even reprised the "CHANGING FACE OF DOCTOR WHO" foreword from the old Target novelisations.

Gareth ensures that the Missing Adventures have ended on a high.

THE NEW ADVENTURES
THE DYING DAYS

Featuring The Eighth Doctor, Bernice and the Brigadier **Author** Lance Parkin **RRP** £4.99 **Available** 18 April 1997 **ISBN** 0 426 20504 9

The Well-Mannered War may satirise the British general election forthcoming at the time of writing, but Virgin's final BBC-licenced *New Adventure* achieves an unprecedented degree of topicality for the series by actually including it. Maybe, by the time you read *The Dying Days*, you'll be able to visualise John Major or Tony Blair as the unnamed recently-elected premier, but I had to make do with an uncertainty-principled 'Schröedinger's Prime Minister.' I don't envy the victor, should the prophecies within the book bear fruit . . .

The novel's initial perspective is telling: it opens with Bernice Summerfield awaiting the Doctor's arrival at his occasional home on Earth, the house at Allen Road. We see the new-look Doctor in his new-look TARDIS through her eyes, rather than the other way around; completely apt, given that regular readers will know Bernice far better. I must confess my parochial prejudices here, and confess that I accepted this new Doctor running around London with Bernice and the Brigadier rather more readily than when seeing him doing the same in San Francisco with Grace and Chang Lee. This isn't just due to a *Doctor Who* fan's small-'c' conservatism, but because the series has evolved most successfully when placing its innovations alongside the *status quo* – as here – rather than displacing or ignoring it.

And what a lot of *status quo* there is for *Doctor Who*, especially when set in present-day Britain. Only that arch-reconciler of history, Lance Parkin, could take so much that has been established in broadcast and printed *Doctor Who*, and place it on the page so consistently. Mars, for instance, has simultaneously been populated by the Ice Warriors, deserted save for the visiting 'Ambassadors of Death' and is, in our own rather more mundane real world, a lifeless rock visited only by the American Mariner and Viking missions. Here, all three versions coexist in the biggest of the book's breathtaking mergings of the fictional and the factual.

The memorable image that illustrates this – and there are plenty, in an unusually visual, filmic story – is a live TV broadcast from Mission Control before the first British manned landing on the Red Planet since the Mars Probes of the seventies (viz *The*

Haven't i Seen You On The Telly?

Many Virgin authors have been keen to let us know what they watch apart from *Doctor Who*. This month's *The Well-Mannered War*, for instance, mentions the Thargon-Sorson War, which will be instantly recognisable to seventies followers of Thames Television's wonderfully silly children's SF series, *The Tomorrow People*. Gareth appears to enjoy *Coronation Street*, too: when Curly Watts had a star named after his wife Racquel, little did he know there would be a planet orbiting it, Rakkellwotts 5, as mentioned in *The Romance of Crime*. And *The Plotters* features a 17th century Masonic lodge whose members' obsession with all things quadrilateral can only make them precursors to the Street's own Square Dealers . . .

Photo © Granada

Lance's story is a breathtaking merging of the fictional and the factual.

Ambassadors of Death). The pundits chosen are the very real Patrick Moore, and the very fictional Professor Quatermass, himself no stranger to threats from Mars, and only tangentially real in *Doctor Who* (cf *Remembrance of the Daleks*). The venue also hosts to a cocktail party where layers of reality slide entertainingly: real scientist Professor Richard Dawkins is there with his wife, who perfectly resembles Romana's second incarnation – she being actress Lalla Ward. She wouldn't look too out of place: one Professor Geoffrey Hoyt is also in attendance, he being the fictional character played by Tom Baker in the TV hospital drama *Medics*.

THE NEW ADVENTURES
THE DYING DAYS
LANCE PARKIN

It's not all contextual conjuring, of course; there's a story and, for the first two-thirds, it's a thoroughly arresting one, best summed up as political TV drama *House of Cards* meets *Independence Day UK*. I've forgotten precisely how Lance introduces Machiavellian Science Minister, Lord Winchester – because any such description was swiftly and utterly obliterated by the invocation of the spectre of actor Ian Richardson playing *House of Cards*' anti-hero, the Rt Hon Francis Urquhart. Like Urquhart's manipulation of journalist Mattie Storin in that serial, Winchester later beds feisty hackette Eve Waugh – whose unforgivable nomenclature is no doubt drawn from novelist Evelyn Waugh, whose *Scoop!* likewise parodies various political shenanigans, but also ensures that *The Dying Days* acquires Jeff Wayne's *The War of the Worlds* concept album as its soundtrack. *The Dying Days* scintillates early on when concentrating on such interplanetary Whitehall corruption, yet fades a little later, as the author realises he has an annexing of Britain (yes, just Britain, not the whole world) by some Ice Warriors to resolve.

In content, this is a very atypical *New Adventure* to end the series, especially when compared to the gloomier style that has predominated over the past year. Yet it showcases perfectly the range's ability to actually expand *Doctor Who* and make its legend larger: the two most familiar protagonists here being Bernice, the *New Adventures*' most sucessful creation, whose own adventures begin next month, and the Brigadier, a television character who has been nurtured and developed without being compromised in any way. Being creative within an existing framework is the difficult task facing all *Doctor Who* writers, and Lance Parkin here makes it look deceptively easy.

Shelf Life is tempted to succumb to compose an elegy for Virgin's *New* and *Missing Adventures*, but will simply make do with a toast; in grand *Doctor Who* style, this end is also a new beginning. Here's to the future! DWM

Talking Books Lance Parkin

The author of *The Dying Days* on writing for the Eighth Doctor . . .

On focus

"I didn't want to be distracted by the ephemera – the kissing, seeing into people's souls, the half-human question – so I concentrated on what this Doctor was like as a person."

On planning

"His main characteristic is his spontaneity – a complete contrast to his predecessor. This Doctor doesn't need to plan anything because he is capable of brilliant improvisation."

On character

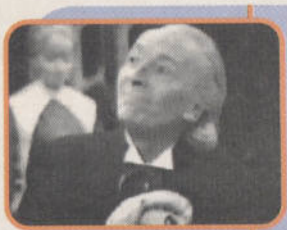
"In many ways the Doctor is like a precocious child: he sees everything as fresh, has operatic mood swings and is pedantically polite."

On bravery

"One thing he doesn't get a chance to do in the TV Movie, but he most certainly does do in *The Dying Days*, is show 'steel' – resolve in the face of danger, the ability to stare death in the face without blinking."

The Web Planet

DWM's occasional look at *Doctor Who* on-line.



Shelf Life can't possibly begin to provide a comprehensive review of the myriad *Doctor Who*-related World Wide Web pages out there, but will occasionally turn an electronic eye to what's materialising on-line. If you find, or maintain a site that you think we should mention, do let us know about it either by post to the editorial address, or by e-mail to **doctorwho@marmags.demon.co.uk**. Here's a random selection to be going on with . . .

- For an intelligent discussion of *Doctor Who* as it stands now, take a look at *Strands That Bind*, at **http://www.mech.gla.ac.uk/~alistair/tardis/who.htm**. If hard information is more your thing (specifically, if you'd like to know so much about the TARDIS that you'll be able to build one), visit the disturbingly serious *TARDIS Resource Archive* at **http://www.tardis.ed.ac.uk/~abr/drwho/tardis.html**.

- There are some tantalising photos from *Galaxy 4* (some of which are shown here) at **http://www.geocities.com/Area51/9886/GAL4.HTM**, and what better way to demonstrate real-time sound over the net than by sampling *Doctor Who* in RealAudio 3.0 at **http://members.aol.com/danielc71/ra.htm**.

- I detect that Virgin's *New* and *Missing Adventures* authors use their computers for more than just writing. Games titles *Civilisation* and *Sim City 2000* have inspired parts of both this month's books, and Steve Lyons' *Killing Ground* owed a huge debt to gory 3D shoot-'em-up *Doom*. *Doom II* can be made even more addictive by visiting **http://www.ozemail.com.au/~brockhoa/dwdoom2.htm**, where there are downloadable files to substitute *Doom II*'s various Cacodemons, Lost Souls and Barons of Hell for *Doctor Who* monsters. Just remember to eat and sleep between all that excitement.

Genesis of the Daleks

In writing the allegorical 1975 six-parter *Genesis of the Daleks*, Terry Nation reinvented the history of his own creations – the Daleks – and, in Davros, brought to life one of the Doctor's most chilling adversaries. Turning his attention to this much-acclaimed tale, Andrew Pixley continues his story-by-story account of *Doctor Who*'s production.

All DWM Archive photos © BBC Video except where stated

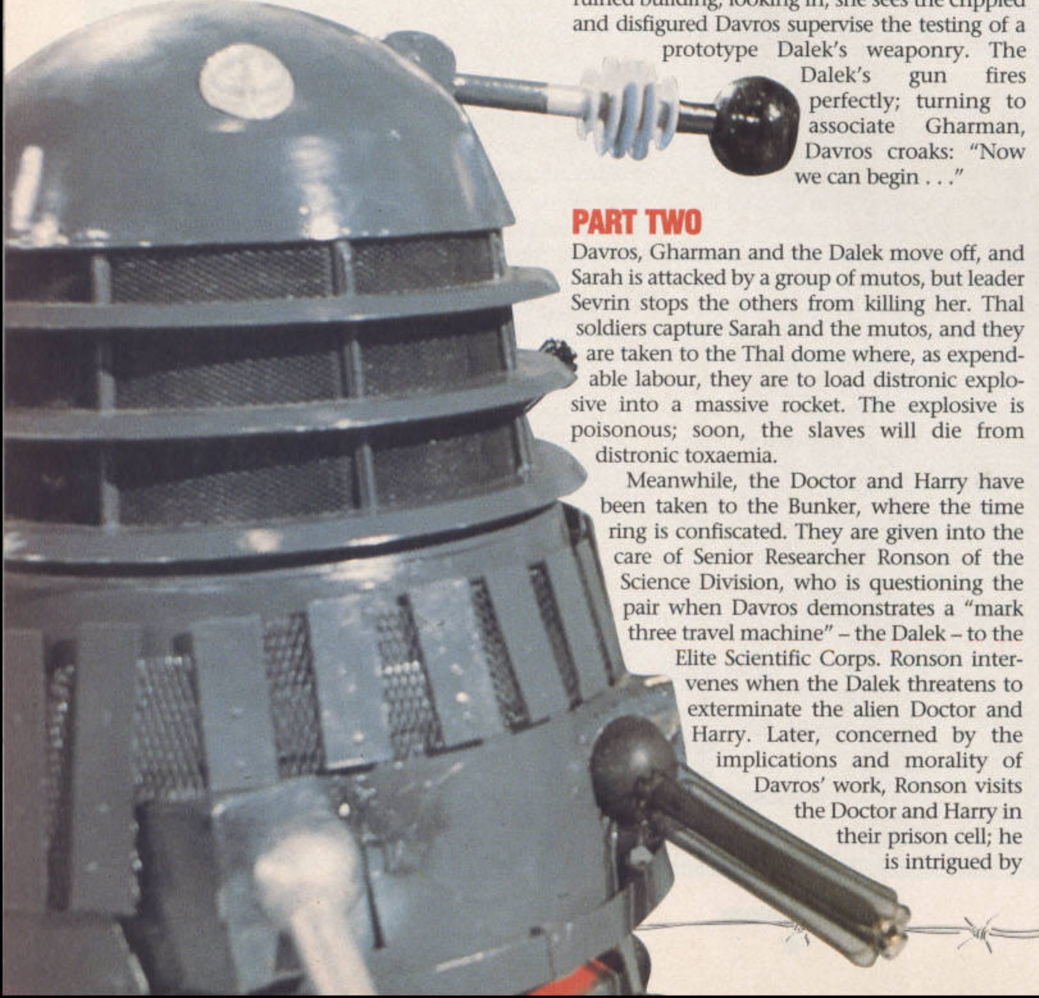
The Doctor (Tom Baker) contemplates his power over the Daleks

PART ONE

Returning via transmat to the space station Nerva, the Doctor is diverted to a mist-shrouded battlefield where he encounters a lone Time Lord. The being informs the Doctor that he has been transported to the planet Skaro at the time of the creation of the evil Daleks; in order to avoid a possible future where the Daleks become the dominant life-form of the Universe, the Doctor must undertake a mission to either affect their genetic development or avert their creation altogether. Before vanishing, the Time Lord gives the Doctor a 'time ring' which will transport him back to the TARDIS when he has completed his task.

The Doctor is reunited with companions Sarah Jane Smith and Harry Sullivan; the trio cross a minefield to a trench where they are caught in a gas attack. The Doctor and Harry are captured by Kaleds and taken to General Ravon at Command Headquarters; Sarah, meanwhile, is left for dead. Ravon shows the Doctor the battleground; the Kaleds fight a longstanding war of attrition against the rival Thals in the no-man's-land dividing their respective cities, both of which are housed by protective domes. The Doctor and Harry get the better of Ravon but, in attempting to escape, fall foul of Security Commander Nyder. Soon recaptured by Nyder's guards, they learn of Davros, the Kaled scientist in charge of all research at a nearby Bunker.

Sarah has recovered; pursued across the wastelands by lumbering mutos – chemically-mutated Kaleds exiled from the city – she staggers to a ruined building; looking in, she sees the crippled and disfigured Davros supervise the testing of a prototype Dalek's weaponry. The Dalek's gun fires perfectly; turning to associate Gharman, Davros croaks: "Now we can begin . . ."



PART TWO

Davros, Gharman and the Dalek move off, and Sarah is attacked by a group of mutos, but leader Sevrin stops the others from killing her. Thal soldiers capture Sarah and the mutos, and they are taken to the Thal dome where, as expendable labour, they are to load distronic explosive into a massive rocket. The explosive is poisonous; soon, the slaves will die from distronic toxaemia.

Meanwhile, the Doctor and Harry have been taken to the Bunker, where the time ring is confiscated. They are given into the care of Senior Researcher Ronson of the Science Division, who is questioning the pair when Davros demonstrates a "mark three travel machine" – the Dalek – to the Elite Scientific Corps. Ronson intervenes when the Dalek threatens to exterminate the alien Doctor and Harry. Later, concerned by the implications and morality of Davros' work, Ronson visits the Doctor and Harry in their prison cell; he is intrigued by the fact that the Doctor had named the Dalek as such before Davros had announced its new designation. Ronson shows the pair the incubator room, where Davros' genetically augmented Kaled mutant creatures are kept. Helping the Doctor and Harry to escape the Bunker via a tunnel, Ronson tells them to alert the Kaled government and halt Davros' work; underground, the Doctor and Harry see one of Davros' early experiments shamble past.

In the Thal dome, Sarah and Sevrin lead a breakout and escape into the rocket silo, aiming to climb the gantry and flee via the roof. Thal soldiers open fire on them; Sarah slips, and falls from the scaffolding . . .

The Doctor tries to convince Davros (Michael Wisher) to abandon the Dalek project . . .

PART THREE

Sarah lands some way below, and Sevrin helps her to reach the top of the rocket – where the pair are recaptured by the Thals. In subterranean caves, Harry is attacked by a clam-like creature; the Doctor fends it off with a stalactite.

At the bunker, Ronson learns that he has an ally in Kavell, who is in charge of communications, but Nyder becomes suspicious and tells Davros that people are plotting against him. Meanwhile, the Doctor and Harry have contacted Kaled Councillor Mogran and warned him of the future implications of Davros' work. Mogran agrees to investigate; Ravon shows the Doctor and Harry how they may gain access to the Thal dome via service shafts – and rescue Sarah.

Mogran confronts Davros and asks him to suspend his work pending an inquiry; Davros instructs Nyder to prepare twenty Daleks – only they, and the Elite, will go on. When the Doctor and Harry enter the Thal Dome, they are astounded to see Davros and Nyder handing over to the Thal leaders the chemical formula needed to weaken the outer shell of the Kaled Dome – thus signing their own people's death warrant. Disguised, the Doctor and Harry release the slaves from the rocket silo; the Doctor sends Sarah, Harry and Sevrin to the Kaled dome, telling them to warn the Kaleds of Davros' betrayal of them. He, however, stays to sabotage the rocket – but a previously stunned Thal guard recovers, and activates an electric mesh which the Doctor is standing against. The Doctor's body jerks and spasms . . .

PART FOUR

The Doctor collapses; recovering in the Thal control area, he sees the Kaled dome crumbling from the chemical attack – and then obliterated by the Thal rocket. In the Bunker, the Elite watch the carnage. Davros falsely accuses Ronson of being a Thal spy; the Daleks exterminate him.

"Do I have the right?"

Companions Sarah and Harry watch as the Doctor – clutching the detonator wires that will destroy the Dalek incubators, thus erasing the creatures from history altogether – muses on the ethics of genocide.

DOCTOR: If someone who knew the future pointed out a child to you and told you that that child would grow up totally evil, to be a ruthless dictator who would destroy millions of lives, could you then kill that child?
SARAH: We're talking about the Daleks. The most evil creatures ever invented. You must destroy them. You must complete your mission for the Time Lords.
DOCTOR: Do I have the right? Simply touch one wire against the other and the Daleks will cease to exist. Hundreds of millions of people, thousands of generations can live without fear, in peace, and never even know the word 'Dalek'.
SARAH: Then why wait? If it was a disease or some sort of bacteria you were destroying, you wouldn't hesitate.
DOCTOR: But if I kill, wipe out a whole intelligent life form – then I become like them. I'd be no better than the Daleks.

From *Genesis of the Daleks* Part Six
by Terry Nation

The Thals celebrate their victory at the end of the thousand-year war but, upon Davros' instruction, the Daleks attack the dome and most are killed. The Doctor, who believes Sarah and Harry to be dead, has befriended Bettan, a Thal woman, and instructs her to organise forces to attack Davros in the Bunker. In the caves, he is attacked by mutos – but is saved by Sarah and Harry, whose progress had been likewise stalled. Sevrin is sent to find and aid Bettan; when the Doctor and his companions attempt to sneak back into the Bunker, they are captured by Nyder and Davros – who have just tricked Gharman, the latest recruit to the plot against Davros, into revealing the names of his co-conspirators.

Harry and Sarah are strapped into torture devices; Davros demands that the time-travelling Doctor tells him the future history of the Daleks, so he might make his creations invincible. The Doctor refuses; Davros increases the level of pain being transmitted into Sarah and Harry's bodies. They writhe in agony. "You will tell me!" barks Davros repeatedly . . .

PART FIVE

The Doctor concedes, and Davros records a tape detailing future Dalek defeats. Sarah and Harry are taken away; alone with Davros, the Doctor, convinced that the scientist is insane, nearly succeeds in forcing the destruction of the incubator rooms, but is knocked unconscious by Nyder. With Kavell's assistance, Sarah, Harry and Gharman have been freed by the time Nyder takes the Doctor to the cell. While Gharman and the scientists seize control from Nyder's officers, the Doctor sets off to recover the time ring and avert the development of the Daleks. Reluctantly he resolves to take some explosives to blow up the incubator room – and thus destroy the Daleks forever.

To Nyder's amazement, Davros has ordered he and his guards to surrender to Gharman; it is decided to take a vote on the future of the Bunker's work. The Doctor is laying explosives in the incubator room; outside, Harry and Sarah realise that he is in trouble. The Doctor appears at the doorway; a Dalek embryo is throttling the life from him . . .

PART SIX

Harry and Sarah tear the creature from the Doctor's neck, but the Time Lord finds himself unable to commit genocide [see panel left]. His indecision is spared by the arrival of Gharman, who says that Davros has called a vote in the main lab. There, the Doctor recovers the time ring; he, Harry and Sarah ambush Nyder, forcing him to tell them that the tape revealing the Daleks' future is hidden in a safe in Davros' office. The tape is destroyed, but Nyder seals them in the room; on a scanner screen, they see into the main lab, where Davros, upon losing the vote, has the Daleks enter and massacre Gharman and his supporters.

Meanwhile, Bettan's forces have arrived at the entrance to the Bunker and plan to seal it up with explosive. Inside, Sevrin releases the Doctor's party and leads Sarah and Harry to safety. The Doctor returns to the incubator room where a lone Dalek inadvertently triggers the explosives. Back in the main lab, the Daleks are found to have activated their automated production line themselves. Programmed to consider themselves superior to all other beings, they refuse to obey the Kaleds – and Davros' compatriots, including Nyder, are gunned down. When Davros himself tries to wipe out the Dalek project, his creations turn their weapons upon him.

The Doctor escapes the Bunker just before it is sealed by Bettan's force, entombing the Daleks. Holding onto the time ring, the Doctor, Harry and Sarah leave Skaro, having delayed the Daleks' development by a thousand years.

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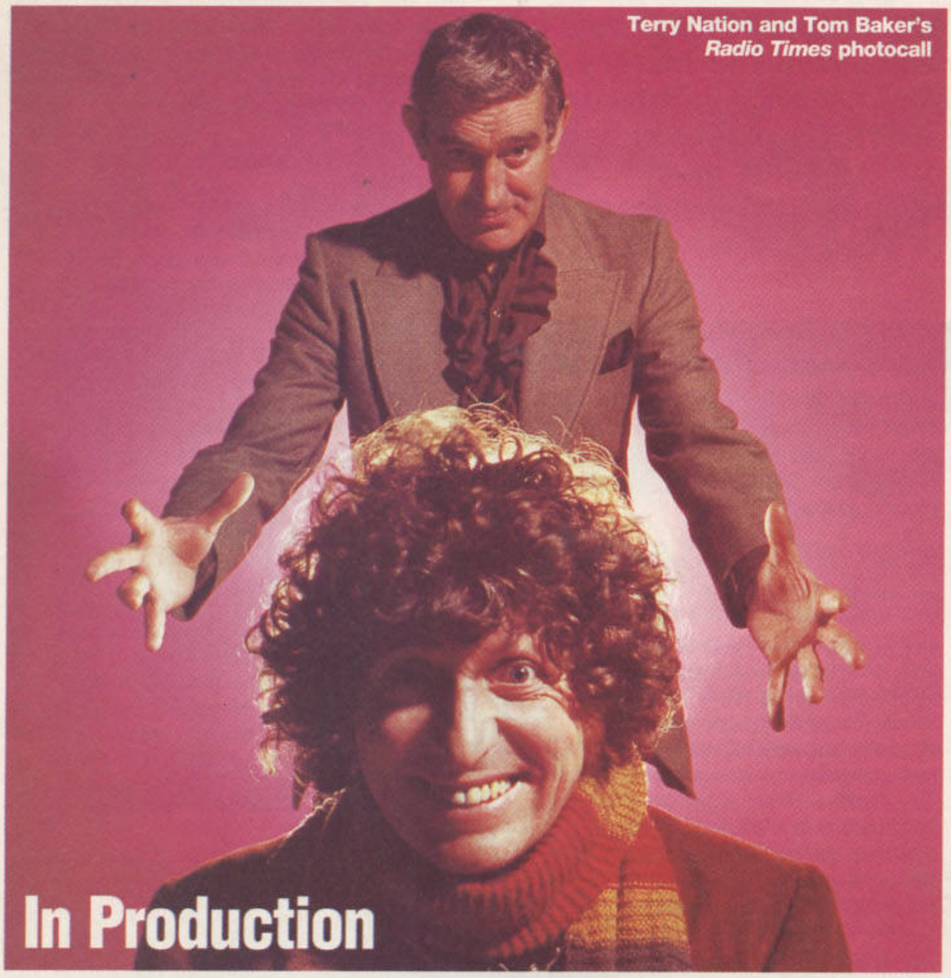


Terry Nation and Tom Baker's *Radio Times* photocall

In Production

Late in 1973, Terry Nation, the Daleks' creator, started to consider a Dalek storyline for *Doctor Who*'s twelfth season. After discussions with both producer Barry Letts and script editor Terrance Dicks, Nation developed a story outline which was felt by the production team to reuse too many elements from earlier Dalek serials. Instead, Letts suggested to Nation he investigate the Daleks' origins – an area the series had not yet explored. Nation was delighted by the idea. Incoming script editor Robert Holmes was less keen on the Daleks, preferring to develop stories featuring new enemies, but Letts' enthusiasm prevailed; in discussions with Nation, Holmes found the storyline strengthened by plot strands which dealt with genetics and the morals of scientific development. Letts' input was among his last work as producer of *Doctor Who*.

Nation's storyline, *Daleks – Genesis of Terror*, although structurally very close to the eventual serial, bore several differences. At the start of the story, "The Tardis is in Limbo – it materialises in a garden where a Time Lord [is] waiting for Dr Who". The Time Lord gives the Doctor, Harry and Sarah a "time bracelet" to transport them to Skaro (Nation's use of this as a plot device to keep the characters in the adventure was akin to his use of the TARDIS' fluid link in the first Dalek serial). During Episode 1, the Doctor and Harry are questioned first by Ravon, and then by General Greiner (the two characters would eventually merge to become simply Ravon). The mutos were "people suffering from radiation effects of old atomic wars" and had "an animal shape". The abortive escape attempt by the Doctor and Harry was a later addition. Davros sat "in a wheelchair" and was "almost a machine himself". The Kaleds – an anagram, as the Doctor points out in the script – were now the Daleks' ancestors.

Sarah (Elisabeth Sladen) and fellow captives of the Thals

The Episode 2 storyline referred to Sarah being imprisoned with Marrass, apparently a second Muto at the ruins with Sevrin. The Thal warhead was defined as a nuclear one, and the cliffhanger was different: "Sarah and Sevrin are marooned on the scaffolding of the rocket. Dr Who and Harry are escaping through an air duct when they meet a huge monster". At the start of Episode 3, "Dr Who and Harry overcome the monster" and, at Command HQ, encounter Greiner once more; in the rocket silo, meanwhile, "Sarah is becoming ill from radiation" (an undeveloped story strand). Episode 3 ended after the destruction of the Thal City: the Doctor believes that Harry and Sarah have also perished; elsewhere, Davros has Ronson exterminated.

Episode 4's storyline indicated that Bettan was originally male. Returning through the cave to the Main Lab, the Doctor's party "come into contact with a huge creature which stings the Dr". Here, the episode concluded with the Doctor, unable to bear the torture of his companions, agreeing to tell Davros of the Daleks' future. In Episode 5's climax, Harry rushes into the incubator room "to find the Dr covered in a liquid, he pulls him out into the corridor but he appears unharmed. Worried about the morality of destroying the Dalek race the Dr is full of indecision". In the final episode's outline, on learning that the Doctor's party have escaped from his office, Davros sends the Daleks to kill them.

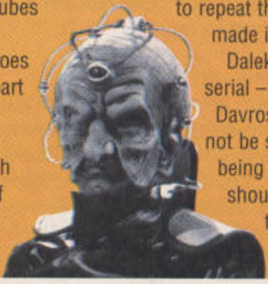
All six scripts were commissioned on Monday 1 April 1974; Nation was set a target delivery date of Sunday 14 July. *Genesis of the Daleks* would become the writer's favourite *Doctor Who* story. Studying the influences upon his 1963 conception of the Daleks, he now realised that they were an embodiment of Hitler's totalitarian Nazi regime, hence the Kaled Elite run by Davros in *Genesis of the Daleks*. Nation was also horrified by the concept that only a select elite might survive if global warfare erupted.

The notion of World War One trench warfare being fought with space-age weaponry was drawn from Nation's memories of William Cameron Menzies' 1936 movie *Things to Come*, itself based on HG Wells' 1933 novel *The Shape of Things to Come*. The film posited a future war where technological resources ran dry; although the populace had gone back to basics, the rulers were pinning their hopes on building a huge spaceship to colonise the stars. At the time, survival after a major disaster was an interest of Nation's; since 1973, he had been developing a BBC series which followed the progress of a small number of people in a world decimated by the outbreak of disease. The series, *Survivors*, was produced and broadcast almost in parallel with *Genesis of the Daleks*.

The Kaled soldiers in the trench "are all very young. Fifteen or sixteen years old"; General Ravon was described as a "young officer of about

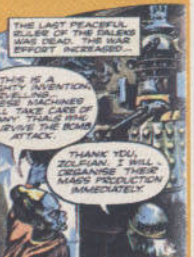
SCRIPTING DAVROS

Nation saw Davros as an intermediate stage between the Kaleds and the Daleks; Davros could think in a human fashion, and consequently speak in freer dialogue than his creations. Nation fleshed his appearance out fully in the script for Part Two: "Davros is contained in a specially constructed self-powered wheel chair. It has similarities to the base of a Dalek. Davros himself is a masterpiece of mechanical engineering. His chair is a complete life-support system for the ancient creature. A throat microphone and amplifier create the voice he no longer has (its sound is not unlike the voice of a Dalek). A miniature H and L machine keeps his heart and lungs functioning. A single lens wired to his forehead replaces his sightless eyes. Little can be seen of his face. Tubes and electrodes attached to what does show. The upper part of his body is contained in a harness from which great complexes of wires and tubes emerge. The only really humanoid feature we ever see of Davros is an ancient withered hand that plays across the switch packed surface of the control panel that stretches across the front of the chair". Sensing that Davros was a good character, Nation was careful not to repeat the mistake he'd made in 1963 – killing the Daleks off in their first serial – and specified that Davros' demise should not be shown, the intention being that there should be some indication that he might have survived.



SCRIPTING DALEK ORIGINS

Crafting the Daleks' origins, Nation attempted not to contradict too much established in his original 1963 serial regarding the neutronic war on Skaro between the Daleks' humanoid forefathers (teachers and philosophers named Dals) and the warrior Thals. These events took place 500 years before the first televised Dalek story, by which time the Daleks' ancestors had withdrawn to their city in machines powered by static electricity. This was developed in 1965 in *TV Century 21* comic strip *The Daleks*, as told by writers David Whitaker, *Doctor Who*'s original story editor, and Alan Fennell, the short, blue-skinned Daleks on the continent of Dalazar manufacture a neutron bomb to destroy the tall, peaceful Thals of Davius. However, a meteorite storm detonates the bomb, destroying the Daleks. Two years later, Dalek scientist Yarvelling – the inventor of a robotic war machine – and war minister Zolfian emerge from a shelter to find the war machine now housing a Dalek mutation. In *The Dalek Pocketbook and Space-Travellers Guide* (also 1965) Nation described the Thals as great swordsmen, and dated the Yarvelling/Zolfian Dalek creation to 2003. The 1,000-year war was again referred to by Nation and Brad Ashton in *The Dalek Outer Space Book* (published 1966). In 1973, for the *Radio Times*' *Doctor Who* tenth anniversary special, Nation penned a short story, *We Are The Daleks!*, which suggested that the Daleks were created on the planet Ameron by a scientific expedition from Halldon who captured some of mankind's primate ancestors and accelerated their evolution; consequently, humanity itself became the Daleks.


THE LAST PEACEFUL RULER OF THE DALEKS WAS DEAD. THE WAR EFFORT INCREASED...
THIS IS A MIGHTY INVENTION, YARVELLING... THESE MACHINES WILL TAKE CARE OF ANY THALS WHO SURVIVE THE BOMB ATTACK.
THANK YOU, ZOLFIAN. I WILL ORGANISE THEIR MASS PRODUCTION IMMEDIATELY.

eighteen". Of the remaining Kaleds, Ronson was "a man in his late forties" – and Mogran was also referred to as "Morgan" on occasion. Nation wanted to keep the mutos' true appearance hidden, commenting in the Part Two script: "At all times, mutos try to conceal their awful deformities with wrappings of any kind. We must never know what they look like". In the televised version, the mutos were humanoids in ragged clothing; Sevrin walked with a pronounced limp.

Nation's description of Davros' first "mark three travel machine" indicated: "The Dalek is not as we know it. More Primitive. Less well equipped. There is no mistaking that it is a Dalek even though it has no sucker arm. Its movements are slow and clumsy. Faltering." In Part Two, when the same machine appears in the Kaled laboratory, he noted: "The 'primitive' Dalek glides into the room. It has no weapon or arm. It appears to be a 'utility' model".

Guy Siner, Ian Marter and Tom Baker rehearse

Genesis of the Daleks was still being written when Philip Hinchcliffe took over as the series' producer in the spring of 1974; Nation's draft scripts arrived at around this time. Hinchcliffe was not keen to do a Dalek serial; he felt they lacked menace. To overcome his fear of the story dragging over its six episodes, he was determined to make a drama that would appeal to both adults and children. Nation had delivered Parts One to Four by early June; Part Five was delivered on Wednesday 19 June, and Part Six on Friday 19 July. The scripts were accepted on Monday 22 July.

The broadcast version differed from the scripts in several places. Originally, on meeting the Time Lord, the Doctor starts to say, "But I haven't set the Tardis's time-drift compensators! If she drifts I won't be able to . . .". The cliffhangers to Parts Four and Five were still in different places – and the Doctor's predicament was outlined in more detail for the latter: "His body from head to toe covered in the viscous fluid, its torture flowing like liquid rubber" (Sarah later comments that this must be what the Dalek creatures feed on). The episode still ended with the Doctor agonising over his decision to wipe out the Daleks: "But do I have that right?"

In Part Five, the Doctor's recollections of (future) Dalek defeats referred to Nation's 1964 serial, *The Dalek Invasion of Earth* (although the date was given as the year 2000, rather than the late 21st century as established in both the earlier serial and Nation's 1965 *The Daleks' Master Plan*). Continuity references to more recent stories included remarks about the transmat beam which the Doctor's party are using at the start of the serial (linking to the previous serial, *The Sontaran Experiment*), events on Nerva Beacon (seen in *The Ark in Space*), and even comments comparing Davros' Elite to Thinktank (from *Robot*).

To direct the serial in the manner that he wanted, Hinchcliffe sought the experienced David Maloney, who had first directed *Doctor Who* in 1968, when he'd helmed *The Mind Robber*; his most recent serial had been 1973's *Planet of the Daleks*, so he was aware of the practicalities involved in the realisation of the Doctor's greatest enemies. In the interim, Maloney had worked on *The Witch's Daughter*, *Softly, Softly: Task Force* and *Z Cars*; he was reluctant to direct a standard *Doctor Who* adventure, but Hinchcliffe promised him a particularly good script. Maloney enjoyed the project immensely, establishing a rapport with the show's new star, Tom Baker, whom he found fresh and inventive. (Baker, however, had no great love of the Daleks – and, after meeting at a photocall to promote the story, a bond between he and Nation failed to form.) One change which Maloney made very early on was to the opening scene: the director found the planned garden setting too pastoral and rewrote it to open instead on a brutal massacre in the wastelands. Nation disliked this.

Joining Maloney as the serial's designer was David Spode, this being his sole *Doctor Who* credit; visual effects, meanwhile, were supervised by Peter Day, who had overseen many serials since *The Evil of the Daleks*. Costumes were designed by Barbara Kidd, who had worked on several stories since *Frontier in Space*. Make-up supervisor Sylvia James had worked on many *Doctor Who* serials as far back as 1967's *The Abominable Snowmen*.

Having encountered problems on location for *Planet of the Daleks*, Maloney ensured that scenes showing the Daleks at the edge of the wasteland were recorded in studio. After some rehearsals starting circa Thursday 2 January, location shooting on 16mm film commenced on Monday 6 at the rat-infested Betchworth Quarry in Surrey; the location doubled for Skaro throughout Part One. Cast members required included the regular team of Tom Baker, Elisabeth Sladen and Ian Marter, plus John Franklyn-Robbins, whom Maloney had worked with on *Woodstock*, as the lone Time Lord. Franklyn-Robbins performed his only scene on film. Scenes shot on the first day included the Doctor's meeting with the Time Lord, and other early sequences such as the examination of the dead Thal soldier – originally a Kaled (beside the corpse was a prop Drahvin weapon made in 1965 for *Galaxy 4*). For the Time Lord material, Maloney was inspired by Ingmar Bergman's 1957 Swedish film *The Seventh Seal*, in

Barry Letts' input was among his last work as producer of *Doctor Who*

FILMING EALING STUDIOS

Monday 13 and Tuesday 14 January were spent at the BBC Television Film Studios at Ealing where Stage 2 housed the Thal Rocket Silo set, a section of scaffolding and the nosecone of the rocket. The filmed sequences included action and stunt sequences bridging Parts Two and Three which would have been difficult to co-ordinate in a recording studio (for which Nation had originally written them). Sladen was the only regular required at Ealing, and posed for a photocall on the gantry set with Stephen Yardley (muto leader Sevrin); Yardley had featured regularly in both *United!* and *Z Cars* and would go on to feature in *The XYY Man*. Also cast, as a Thal Soldier, was Hilary Minster (later of *'Allo 'Allo*) whom Maloney had cast as the Thal Marat in *Planet of the Daleks*. Alan Chuntz and Terry Walsh doubled Kaled and Muto prisoners in stunt falls from the scaffolding, while stuntman Max Faulkner (who had played various small roles since *The Ambassadors of Death*) was a Thal soldier. Walsh recalls that Tracey Eddon, the stuntwoman he had hired to double Sladen in the fall which would comprise the Part Two cliffhanger, only fell about eight feet onto boxes and a mattress; Sladen had already dropped ten feet herself in rehearsals.

PETER MILES NYDER

talks to Peter Griffiths

Genesis of the Daleks actor Peter Miles commenced his stage career at Birmingham's repertory theatre in 1962, and subsequently enjoyed several residential seasons at the Liverpool Playhouse; stages at Northampton and Lincoln also beckoned, as did television work.

Late in 1969, Miles was offered the role of doomed Wenley Moor head Doctor Lawrence in *Doctor Who and the Silurians*; he was already acquainted with the serial's director, Timothy Combe, via a mutual friend in Miles' tennis partner, Ruth Caleb, now an acclaimed BBC drama producer. In the serial, his character met a gruesome end, falling victim to a pernicious Silurian plague. "I don't want to be reminded of that," grimaces Miles now. "They showed it at a convention a year or two back, on a massive screen over the stage. I always hide when I'm on, because I'm scared of melodrama being hammy. I can't leave melodrama alone – if someone offers it to me, I go for it. And trying to strangle Nick Courtney [the Brigadier] was fairly dramatic when I was dying of some disgusting skin disease."

Thus Miles' 23-year association with *Doctor Who* began. Four years later, Miles rejoined the Pertwee-era team for Season Eleven's *Invasion of the Dinosaurs*, in which he found himself cast as another scientist, Professor Whitaker. Was he particularly adept at playing men in white coats? "Maybe. Thank God I did play scientists, because although they are slightly nutty and have a dangerous quality, they didn't stab people to death every five seconds. They were just seriously shady. I find that people who are overly single-minded can be slightly dangerous. I don't like obstinacy, and those people who because they are good at their job think everybody else is wrong. That's dangerous. I think Whitaker had that cold quality – highly ambitious and egotistical; highly clever, in fact. He would have followed Hitler had he been born in Germany at the beginning of the century.

"It's interesting, because in Professor Whitaker, I can see the embryonic Nyder. There was just a hint of that manner. In one scene I was in my laboratory summoning these dinosaurs, and Martin Jarvis [Butler] asked me something. The camera gave me a lovely close-up, and my face was completely cold and dispassionate. I don't know where that quality came from – I'm not like that in my private life!"

Doctor Who and the Silurians

Invasion of the Dinosaurs

Genesis of the Daleks

The following year, Miles was back on the *Doctor Who* set, playing Davros' henchman, Nyder, in *Genesis of the Daleks*. "It's 20 years since it was recorded, and I've had enough feedback at 30-something conventions to know how popular Nyder and Davros were. Some fans can quote the script at me. That was disconcerting at first, but I'm used to it now. The late and very much-missed Michael Wisher and I acted a bit of it at a convention once. It was a performance called *The Trial of Davros*, and Nyder was called as a witness. We dressed up in reasonable facsimiles of our costumes, and the make-up on Michael Wisher was damn good. But then again, I don't really like digging up the past. I like moving on.

"Tom [Baker] was another hugely talented actor going his own direction with *Doctor Who*. Because he was so talented, and a man of intellect and skill, it was bound to be an interesting direction. He had a wicked – in the nicest sense of the word – smile which he beamed at people quite often, and I believe he added a lot of human touches to his stories. I'm very sorry I've never worked with him again, and similarly [director] David Maloney. I believe he is largely to thank for one of the top stories in *Doctor Who*'s annals."

1993 brought Jon Pertwee's Doctor to radio courtesy Radio 5 serial *The Paradise of Death* – and Miles back to *Doctor Who*, thrilled to find himself reunited with old friends. "I was invited by Barry Letts, the writer, to join in. *Genesis of the Daleks* was repeated at the time Barry was writing the script, and he saw it and said, 'Oh gawd, not him again!' He thought I would be right for Tragan, who was a gorgeous nutcase. The serial turned out to be one of the joys of my professional life, because it was a major reunion for me – Pertwee, Nick Courtney, Lis Sladen, and my late friend from the Royal Shakespeare Company, Harold Innocent."

These days, Miles is just as happy in his new vocation as a jazz singer. He still has an acting agent and does occasional work, such as in the 1992 Colin Baker-starring 'Stranger' video, *More Than A Messiah*, but is content to look back on his Doctor Who roles with great affection. "I can't define what was special about *Doctor Who*," he says now. "I can only be grateful."

DWM

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which the dark figure of Death is challenged to a game of chess by a knight; the dark monk-like outfit given to Franklyn-Robbins was a direct homage. Fades achieved later in editing allowed the Doctor to appear from the mist. Visual effects supplied the explosive barrage, and company Baptys supervised the use of blank ammunition on the serial. The regular cast wore costumes from *The Sontaran Experiment*, which had been recorded in the September and October of 1974.

Captured by the Thals!

On Tuesday 7, filming encompassed the landmine sequence. Shooting on Wednesday 8 continued through to the scenes of the three travellers approaching the Kaled trenches; the establishing shot of the Kaled dome model was also scheduled for this day. Scheduled for Thursday 9 January were scenes involving extras, starting with the opening sequence wherein soldiers are seen to be cut down in slow motion; stuntmen Alan Chuntz and Terry Walsh featured as soldiers in the action sequences, which included the Part One recapture of the Doctor and Harry. Also shot were the two sequences wherein Sarah is stalked by the mutos. Friday 10 was a stand-by day to pick-up any extra shots at the quarry. Filming of the Thal Rocket Silo scenes took place at Ealing on Monday 13 and Tuesday 14 January.

A small amount of model filming – the establishing shots of the Kaled Dome and its destruction – was necessary. The dome was a wire frame supported by rods through the bottom of a miniature landscape; when small explosive charges were detonated, the rods were pulled down to make the prop collapse.

Rehearsals for the first studio session began at North Acton on Saturday 18 January; several of the guest cast had appeared in *Doctor Who* before, notably Michael Wisher, the actor playing Davros. Wisher had previously appeared in *The Ambassadors of Death*, *Terror of the Autons*, *Carnival of Monsters*, *Revenge of the Cybermen* and had performed Dalek Voices in *Frontier in Space*, *Planet of the Daleks* and *Death to the Daleks*. Aware that he would be masked and in a wheelchair, Wisher prepared for the role during rehearsals by wearing a paper bag on his head and sitting in an ordinary chair; this helped Wisher to perfect the performance with voice alone and no facial expression. The actor based Davros' tones on those of Bertrand Russell, the philosopher and mathematician who had advocated both atomic bombardment of Russia in 1939 and the use of the atom bomb to win World War Two, but by 1949 had become a champion of nuclear disarmament.

"Aliens! I must exterminate ...

Elisabeth Sladen as Sarah Jane Smith

Dennis Chinnery, cast as Gharman, had been Albert C Richardson in 1965's *The Chase*. Also in the cast were Guy Siner, who'd become another *'Allo 'Allo* regular, and James Garbutt, who had featured in *The Onedin Line*.

The first two-day recording session, on Monday 27 and Tuesday 28 January in Studio TC1 at Television Centre, centred mainly on Parts One and Two; recording was scheduled for between 7.30 and 10pm. Part One was recorded on the Monday, followed by the two Part Three Command HQ scenes involving Mogran and the Kaled councillors to avoid erecting the set again a fortnight later. In the trench set, visual effects set up flash charges to convey the impression of the barrage; green lighting, combined with dry ice, was used for the gas attack. An electric cart transporter moved the Doctor and Harry from the trench command post to Command HQ. In the subsequent scene, the Doctor lost his overcoat.

The Dalek prop seen in the first episode had no sucker arm, and was one of three original sixties Dalek casings, repainted from its silver *Death to the Daleks* livery to the 'gun-metal' grey of *Planet of the Daleks*. A CSO-inlaid blue streak would be seen to pass from the gun; as per tradition, a 'negative' picture effect was shown over its target. Maloney needed every minute of his studio time – and the Davros scene had to be rush-recorded in one go, with no retakes.

Philip Hinchcliffe was not keen to do a Dalek serial

The following night, Tuesday 28 January, was mostly spent recording Part Two – bar scenes set in the rocket silo and the cave ducting – and continued with the Part Four scenes in both the detention room and the corridor outside it, again to save rebuilding the sets. Taping began with the scenes on the 'shattered wall' set, followed by the scenes at the bunker checkpoint, where the Kaled Dome model was placed on a yellow CSO screen. For the scenes involving Davros and the test Dalek in the Bunker laboratory, Wisher pre-recorded one line of Dalek dialogue which was then played back into studio.

Recording continued with scenes showing the prisoners in the Thal Cell; Walsh played the radiation-suited Thal Guard in the staged fight. Next came the scenes showing the Doctor, Harry and Ronson in the detention room and exterior corridor; the interior of the incubation area was indicated by a green light playing over the obverse of the inspection hatch through which the Doctor and Harry peered. Part Two's recording concluded with the scenes showing the guard recovering in the Thal Cell; inserts of the rocket model were dropped into the film sequence as it was transferred, ending on a freeze-frame shot of Sarah falling from the gantry. The rocket model, constructed by Day, was a reworking of his Recovery rocket from *The Ambassadors of Death*. The Part Four pre-recordings which followed were the last scenes of the session.

Several new cast members joined rehearsals for the second studio session: Tom Georgeson, later to star in both *The Boys from the Blackstuff* and *Between the Lines*, played Kavell; Cy Town had been a Dalek operator since *Frontier in Space*; Keith Ashley, the third Dalek operator, got his first credited role on the show, having been a regular extra since *The Savages*; and the Dalek voices were performed by Roy Skelton, who'd provided the same on both *The Evil of the Daleks* and *Planet of the Daleks*.

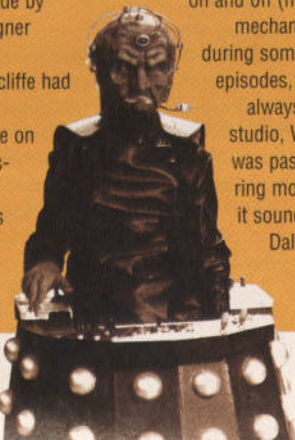
The second recording block took place in TC8 on Monday 10 and Tuesday 11 February; by this time it had decided to drop the overtly Nazi symbolism of Nyder's Iron Cross (after Part Two, it appears only in Part Four's detention room scene). The first evening's recording was largely for Part Three, starting with the film transfer of the escape sequence, again during which shots of the model rocket were inserted. The remainder of the episode was then recorded, bar the pre-recorded scenes at Command HQ and the intended last four scenes, which showed the Kaled dome being destroyed. Visual effects provided the 'giant clam' creatures in the cave set. The two other existing sixties Dalek casings were now used. An electric teddy cart moved the "distronic explosive" about on the Rocket Silo set, now rebuilt from Ealing. One Thal Dome corridor set was built with a raised floor to permit Baker and Marter to emerge from a 'manhole cover' set within it, and the launch room in the Thal Dome had a large blue CSO screen on one wall. A recording pause was scheduled for after the scene in which the Doctor and Harry attacked two Thal guards (stuntmen Dinny Powell and Jim Dowdall) so that Baker and Marter could don Thal uniforms. For the shots showing the Doctor writhing on the electrified fence, blue crackles of energy from a spark generator were laid over shots of the Doctor's hands. Post-recording for Part Two then took place – being the scenes in the Rocket Silo, and that in the ducting in which the Doctor and Harry see the 'Thing' – a costume which used the back of an Ice Warrior body shell – crawl past.

On Tuesday 11 February, recording commenced with the planned end of Part Three scenes set in the launch room and the bunker

EDITING

In editing, a scene set at Command HQ was deleted from Part One: as Nyder studies the Doctor's belongings, Ravon reports that the escapees have been recaptured. Nyder reprimands him for the escape, commenting that Ravon is equally inefficient at keeping the map up to date – the latest Thal offensive had taken a thousand yards in section seventeen. Part Two had no reprise from Part One, and scenes showing the Kaled guard recovering were reordered. Part Four was found to run short, and so the intended climax to Part Three (Davros' "The ultimate conquerer of the universe, the Dalek!") was moved forward into Part Four, thus giving Part Three a new cliffhanger. Likewise, Part Six ran short, so it gained material from Part Five. The CSO shot of the travellers with the time ring taped during sessions for *Revenge of the Cybermen* was edited in at the end; the Doctor's distorted voice echoed over this.

DESIGN AND MAKE-UP DAVROS



Davros' wheelchair, constructed by Peter Day, was based on the skirt section of a Dalek, and included rows of illuminated switches on its control panel. The mask worn by Wisher was made by visual effects designer and sculptor John Friedlander; Hinchcliffe had suggested basing Davros' appearance on that of the bulbous-headed, green-skinned evil genius the Mekon, who'd appeared in the *Dan Dare* strips in *Eagle* comic during the fifties and sixties. Friedlander created the mask before Wisher had been cast; set into the mask was a blue light bulb – Davros' 'third eye' – which was to intended to pulse on and off (however, the mechanism broke down during some of the later episodes, and was not always repaired). In studio, Wisher's voice was passed through a ring modulator to make it sound more like a Dalek.

VIEWER REACTION AND CRITICISM

Viewing figures and appreciation scores were good, although the audience was down slightly on both *The Ark in Space* and *The Sontaran Experiment*. Press reaction was variable: on Monday 10 March, the *Daily Mail*'s Shaun Usher commented on how reassuring the return of the Daleks was, but most remarks concerned the serial's alleged graphic violence. Mary Whitehouse, of the National Viewers and Listeners Association, complained about the opening slow-motion massacre; when speaking to Robert Hardcastle on Radio 4 some time later, Nation agreed that these "elements of visual brutality" now made the programme unsuitable for his two children (although he greatly admired Maloney's direction). By Thursday 27 March, Whitehouse had declared that "*Doctor Who* has turned into tea-time brutality for tots"; condemning the images of poison gas, Nazi stormtroopers and genetic experiments, she insisted to Lord Annan, then chairman of a committee on the future of broadcasting, that the programme should not be shown before 9pm. A few weeks later, in the letters pages of *Radio Times*, Alison Duddington described Part One as "brutal, violent and revolting"; Hinchcliffe replied that it was up to parents to dictate children's viewing, and he only included violence which children could not copy.

laboratory, running through into Part Four, which was largely taped in sequence.

The model film of the Kaled dome breaking up and burning was shown on blue CSO screens in the launch room and main lab. Silent 16mm film from NHK Japan was used for the rocket's launching after a studio camera had panned down the model rocket to give the impression of take-off. Two early scenes in the main lab were then recorded together, allowing Baker to change out of Thal disguise into his usual costume. It had been planned to record a special shot which would combine a model of the dome in studio with inlay of the burning dome, the Thal revellers and the Daleks, but this was abandoned as too time-consuming. The trench set was a two-level affair which allowed the Daleks to appear above the actors. Taping continued with Part Five's trench and Thal corridor scenes, yet again to save rebuilding these sets.

The third and final studio session began in Studio TC6 on Monday 24 February; earlier that day, photographs had been taken of Baker and four Dalek props in the grounds of BBC Television Centre. Because their Part Five scenes had been pre-recorded, Harriet Philpin (Bettan), Yardley, Skelton and the Dalek operators were not required in studio. Part Five was recorded only slightly out of sequence – some short scenes in the Main Lab were grouped together to allow Marter time to change into the Kaled guard outfit, and two scenes in the Main Lab were merged to allow Sladen to change into the Thal combat gear which the Doctor inexplicably finds in a Kaled cupboard and hands over (this was to cover a flaw in the season's out-of sequence recording; Sladen had been given combat fatigues to wear in the subsequent story, *Revenge of the Cybermen*, made in November/December 1974).

> **Terry Nation agreed that the serial was unsuitable for his two children**

Taping concluded on Tuesday 25 February, when Part Six was recorded almost entirely in sequence. The Davros office set incorporated a yellow CSO screen which relayed images from cameras on the main lab set. The climax of the serial required the use of the four immobile, empty 'goon' Daleks constructed for *Planet of the Daleks* for background appearances. The Doctor managed to regain his coat from Part One before the scene outside the incubator room, and the Bunker Checkpoint set included three monochrome monitors to relay either graphic patterns or images from the main lab set. Davros was not shown to die; the close-up of his hand flared to a white-out. The picture went out of focus as the Doctor, Sarah and Harry departed Skaro via the time ring; these final scenes were again done in one take because of the tight schedule. The serial's 46-minute incidental music score by Dudley Simpson was recorded at Lime Grove during March and early April – very close to editing and transmission.

The serial was selected as a 1975 Christmas compilation; its *Radio Times* listing had a piece of artwork by Frank Bellamy showing the Doctor, Davros and the Daleks. The serial was sold abroad to countries such as Australia (where it was classified 'G', without cuts, in November 1975), Dubai, New Zealand, Canada, North America (distributed in 1978 by Time Life with edits and new narration by Howard daSilva), Hong Kong, Equador, Venezula, Mexico, Chile, Brazil, Guatemala, Italy and Malta; an uncut version was sold to North America in the eighties by Lionheart, where it is also syndicated as a TVM hour of two hours 14 minutes. In France, a compilation was initially purchased before it was finally

Waiting for the explosion . . .

"Daleks are immensely boring creatures . . ."

Terry Nation *Writer* "The Daleks, when they have to make any kind of long speech, are immensely boring creatures. You can't have a Dalek doing four or five sentences in a row, so I wanted someone to speak for them. The thing that was half-man and half-Dalek was a perfect example of this, and I made sure that he was not killed . . . He actually became a very good plot piece . . ."

Philip Hinchcliffe *Producer* "Terry Nation had written the script before I was appointed. So I thought that we'd better do something bloody good with the Daleks because people had seen them *ad nauseum*. They were silly little things, running around on casters. So, I just tried to inject more atmosphere . . ."

David Maloney *Director* "The move during that era was towards being quite frightening and violent and I pushed that and actively participated in it. My chief designer and I conceived all these strange images, particularly for the beginning sequence. I think all that slow motion death was a bit much in retrospect . . ."

Michael Wisher *Davros* "Davros was just magnificent, the script for him, and everyone else as well, was just superb, everything fitted . . . We rehearsed Davros at Acton with a paper bag over my head. They tried the mask on me, you see, and I realised that it was like tunnel vision, I couldn't see a thing, so I always rehearsed in the same circumstances with the paper bag and sitting in an old wooden wheelchair they got for me . . ."

Tom Baker *Doctor Who* "I must say I did enjoy Davros, because Michael Wisher did work so seriously and was unbendingly passionate about the character. He used to make us howl with laughter! Actually, that [*Genesis of the Daleks*] was a very curious one because there the Doctor questioned the whole notion of someone committing an act which would change all history, as opposed to just influencing it. It's the same sort of thing that might go through one's mind if they were working on the nuclear bomb. There's that phrase: 'Have I that right?' That was the only one that did that sort of thing; otherwise, they were all resolved with explosions . . ."

DWM [2] Marcus Hearn [1] Alan Jeffries [1] BBC Video [1]

Tom Baker's early photocall with the Daleks

shown by TF1 in 1988 as *La Genese des Daleks*.

Terrance Dicks novelised Nation's story as *Doctor Who and the Genesis of the Daleks*; it was originally published in July 1976 in both Target paperback and Allan Wingate hardback from Allan Wingate. Chris Achilleos' cover art was included in his *Doctor Who Portfolio* published by Titan Books in May 1986. The paperback was reissued, with a slightly amended cover, in August 1978. An abridged, illustrated version appeared in the *Doctor Who and the Daleks Omnibus* from Artus Publishing in September 1976, and an American edition, with a cover by David Mann, was published by Pinnacle Books in May 1979; in September 1991, with a new Alister Pearson cover, it was reprinted by Target as *Doctor Who – Genesis of the Daleks*.

In May 1979, sound effects from the serial were included on the BBC Record *Doctor Who – Sound Effects No. 19*. To tie in with the 1979 broadcast of *Destiny of the Daleks*, Tom Baker recorded linking narration for an edited version of the soundtrack which was released as a BBC LP and cassette, *Doctor Who – Genesis of the Daleks*, in October 1979; the album was issued in the USA in 1982 where it formed part of the *Doctor Who* Collectors Edition, and was re-released on cassette as part of *Doctor Who – Genesis of the Daleks & Slipback* from the BBC Radio Collection in November 1988. Imagineering Ltd produced a Davros Mask in August 1987. In October 1991, BBC Video issued the story as part of a double-pack: *Doctor Who – The Sontaran Experiment/The Genesis of the Daleks* [sic] had an artwork cover by Andrew Skilleter.

Six gaps in the BBC's summer 1982 schedules were filled by *Doctor Who and the Monsters*, a series of repeats. To represent *The Daleks* (as the serial was subtitled in *Radio Times*), then producer John Nathan-Turner selected *Genesis of the Daleks* and veteran BBC director David Sullivan Proudfoot started to edit the serial into two compilations; Sullivan Proudfoot's edits were made on Saturday 10 July, but the final edits were made on Saturday 28 by Nathan-Turner. Viewing figures were low – due to both summer weather and competition from *Coronation Street*, *A.J. Wentworth BA* and *World in Action* – but audience appreciation remained high. In July 1983, Andrew Sewell adapted Nation's scripts as four half-hour plays to be recorded by the BBC Studio Amateur Dramatic Group.

The serial was later sold to Superchannel who ran it several times between 1987 and 1988, including a Christmas Day compilation. *Genesis of the Daleks* received a fourth BBC transmission in January and February 1993 when it was selected by John Whiston's Archive Television Unit to represent the Tom Baker era of the show in a season of BBC2 repeats. UK Gold broadcast both episodic and compilation versions in December 1993, January 1994 and September 1995. The BBC Archives retain the original two-inch 625-line tapes – although that for Part One has a scratch – along with both first edits and broadcast versions of the *Doctor Who and the Monsters* compilations. DWM

SERIAL 4E **GENESIS OF THE DALEKS**

CAST **Tom Baker** *Doctor Who* with **Elisabeth Sladen** *Sarah Jane Smith*; **Ian Marter** *Harry Sullivan*; **Michael Wisher** *Davros*; **Peter Miles** *Nyder*; **Dennis Chinnery** *Gharman* [1-2,4-6]; **Guy Siner** *Ravon* [1,3]; **John Franklyn-Robbins** *Time Lord* [1]; **Richard Reeves** *Kaled Leader* [1-3]; **John Scott Martin** *Dalek Operator*; **Stephen Yardley** *Sevrin* [2-6]; **James Garbutt** *Ronson* [2-4]; **Drew Wood** *Tane* [2]; **Jeremy Chandler** *Gerrill* [2]; **Pat Gorman** *Thal Soldier* [2]; **Tom Georgeson** *Kavell* [3-5]; **Ivor Roberts** *Mogran* [3]; **Michael Lynch** *Thal Politician* [3-4]; **Hilary Minster** *Thal Soldier* [3]; **Max Faulkner** *Thal Guard* [3]; **Cy Town**, **Keith Ashley** *Dalek Operators* [3-6]; **Roy Skelton** *Dalek Voice* [3-6]; **Harriet Philpin** *Bettan* [4-6]; **Peter Mantle** *Kaled Guard* [5]; **John Gleeson** *Thal Soldier* [6]; **Andrew Johns** *Kravos* [6].

EXTRAS **David Billa, David Cleeve, Tim Blackstone, Julian Hudson** *Soldiers*; **Terry Walsh, Alan Chuntz** *Stuntmen/Soldiers*; **Peter Duke** *Dead Soldier*; **Michael Crane, John Sowerbutt** *Mutos*; **Tony O'Keefe, Steven Butler, Michael Bunker** *Kaleds*; **Paul Burton** *Kaled Boy*; **Dougal Rossiter**; **Julian Peters, Kirk Klugston** *Thals*; **Terry Walsh** *Stuntman/Thal Soldier*; **Alan Chuntz** *Stuntman/Kaled Soldier*; **Peter Kodak, Giles Melville** *Kaled Soldiers*; **Barry Somerford, Bob Watson** *Elite Guards*; **John Delieu, James Muir** *Mutos*; **Peter Kodak, Giles Melville** *Elite Guards*; **Richard Orme, Harry Van Engel, Charles Rayford, Pat Travis, William Ashley, John Timberlake** *Scientists*; **Michael Wisher** *Dalek Voice*; **Stephen Calcutt** *Muto*; **Ken Tracey** *Kaled Prisoner*; **David Cleeve, Patrick Scoular** *Thal Guards*; **John Dunn** *Teddy Driver Guard*; **David Billa, Tim Blackstone, David Cleeve** *Thal Soldiers*; **Max Faulkner** *Stuntman/Thal Soldier*; **Christopher Holmes** *Muto*; **Terry Walsh** *Stuntman/Muto*; **Dod Watson** *Thing*; **Tracey Eddon** *Stuntwoman/Double for Sarah Jane Smith*; **Roy Ceaser** *Elite Guard*; **Anthony Lang, George Romanoff, Ronald Nunnery** *Kaled Councillors*; **Roger Salter** *Muto*; **Jim Dowdall, Dinny Powell** *Stuntmen/Thal Guards*; **David Ray Paul, Keith Norrish** *Thal Officers*; **Peter Whittaker** *Thal Politician*; **John Beardmore, Eric Rayner** *Thal Generals*; **Charles Erskine** *Scientist*; **Philip Mather, Rick Carroll, Julian Hudson, Ryan Craven** *Thal Soldiers*; **Alan Chuntz, Jim Dowdall** *Stuntmen/ Kaled Guards*; **Terry Walsh, Paddy Ryan** *Stuntmen/Scientists*; **Alan Charles Thomas, Mike Reynell, Tony Hayes** *Scientists*; **Reg Turner** *Thal Guard*.

CREDITS *Written by* **Terry Nation**. *Production Unit Manager* **George Gallaccio**. *Production Assistant* **Rosemary Crowson**. *Theme Music by* **Ron Grainer & BBC Radiophonic Workshop**. *Title Sequence* **Bernard Lodge**. *Incidental Music by* **Dudley Simpson**. *Special Sound* **Dick Mills**. *Visual Effects Designer* **Peter Day**. *Davros' Mask* **John Friedlander** [6]. *Costume Designer* **Barbara Kidd**. *Make up* **Sylvia James**. *Studio Lighting* **Duncan Brown**. *Studio Sound* **Tony Millier**. *Film Cameraman* **Elmer Cossey** [1-3]. *Film Sound* **Bill Meekums** [1-3]. *Film Editor* **Larry Toft** [1-3]. *Script Editor* **Robert Holmes**. *Designer* **David Spode**. *Producer* **Philip Hinchcliffe**. *Directed by* **David Maloney**.
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ORIGINAL TRANSMISSION

Episode	*Transmitted*	*Time*	*drn.*	*Rating (Position)*	*Appreciation*
Part One	8 March 1975	5.30pm-5.55pm	24'30"	10.7M (23rd)	NR
Part Two	15 March 1975	5.30pm-5.55pm	24'51"	10.5M (15th)	57%
Part Three	22 March 1975	5.30pm-5.55pm	22'38"	8.5M (42nd)	NR
Part Four	29 March 1975	5.30pm-5.55pm	23'38"	8.8M (36th)	58%
Part Five	5 April 1975	5.30pm-5.55pm	23'27"	9.8M (30th)	57%
Part Six	12 April 1975	5.55pm-6.20pm*	23'30"	9.1M (26th)	56%

* Scheduled for 5.30pm-5.55pm

REPEATS

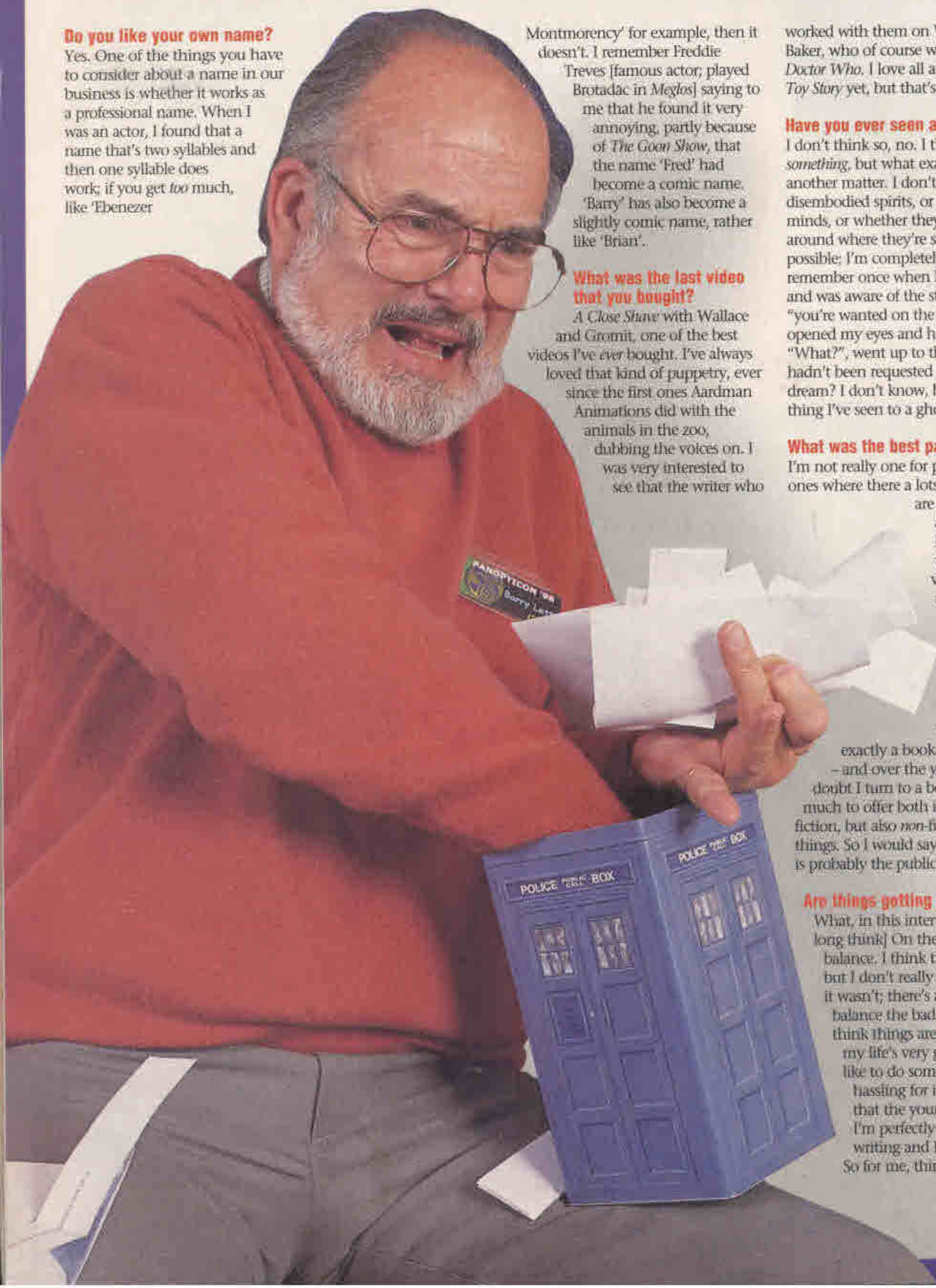
Omnibus	27 December 1975	3.00pm-4.25pm	85'53"	NK (NK)	NR
Part One*	26 July 1982	7.25pm-8.10pm	45'05"	4.9M (76th)	66%
Part Two*	2 August 1982	7.25pm-8.10pm	44'54"	5.0M (69th)	68%
Part One**	8 January 1993	7.15pm-7.40pm	24'30"	2.2M (22nd)	NR
Part Two**	15 January 1993	7.15pm-7.40pm	24'51"	2.2M (25th)	NR
Part Three**	22 January 1993	7.15pm-7.40pm	22'38"	2.3M (25th)	NR
Part Four**	29 January 1993	7.15pm-7.40pm	23'38"	2.1M (30th)	NR
Part Five**	5 February 1993	7.15pm-7.40pm	23'27"	2.3M (28th)	NR
Part Six**	12 February 1993	7.15pm-7.40pm	23'30"	2.3M (NK)	NR

* Compilations broadcast under the title *Doctor Who and the Monsters: The Daleks*. Not BBC Cymru.
** Broadcast on BBC2

NK = Figure not known NR = Figure not recorded

Out of the Tardis Barry Letts

Producer, executive producer, director, scriptwriter, *Missing Adventures* author . . . in *Doctor Who* terms, Barry Letts thought he had done it all – but that was before he faced twenty random and reckless questions from the TARDIS tin . . .



Do you like your own name?
Yes. One of the things you have to consider about a name in our business is whether it works as a professional name. When I was an actor, I found that a name that's two syllables and then one syllable does work; if you get *too* much, like 'Ebenezer Montmorency' for example, then it doesn't. I remember Freddie Treves [famous actor; played Brotadac in *Meglos*] saying to me that he found it very annoying, partly because of *The Goon Show*, that the name 'Fred' had become a comic name. 'Barry' has also become a slightly comic name, rather like 'Brian'.

What was the last video that you bought?
A Close Shave with Wallace and Gromit, one of the best videos I've *ever* bought. I've always loved that kind of puppetry, ever since the first ones Aardman Animations did with the animals in the zoo, dubbing the voices on. I was very interested to see that the writer who worked with them on Wallace and Gromit was Bob Baker, who of course was one of our stalwarts on *Doctor Who*. I love all animation – I haven't seen *Toy Story* yet, but that's next on my list.

Have you ever seen a ghost?
I don't think so, no. I think people certainly see *something*, but what exactly they *are* seeing is another matter. I don't know whether they exist as disembodied spirits, or whether they're in people's minds, or whether they're echoes from the stones around where they're seen . . . I don't know. It's all possible; I'm completely agnostic about it. I remember once when I was in the Navy I woke up, and was aware of the steward standing there saying "you're wanted on the bridge". I said "Yes, OK,", opened my eyes and he wasn't there. I thought "What?", went up to the bridge and, of course, hadn't been requested there at all. Was it all a dream? I don't know, but it's probably the closest thing I've seen to a ghost.

What was the best party that you went to?
I'm not really one for parties, especially those mass ones where there a lots of people. My best parties are always small groups of about half a dozen friends, having a meal and chatting, where the chat varies from very light-hearted to often really quite serious. No one party really sticks in my mind, sorry.

Who or what has been your greatest inspiration?
I'm rather book freak – not exactly a bookaholic, but I read a great deal – and over the years, I've found that if in doubt I turn to a book. I feel that they have so much to offer both in terms of imagination and fiction, but also *non*-fiction, and discovering things. So I would say that my greatest inspiration is probably the public library service!

Are things getting better or worse?
What, in this interview? [laughs, and then has a long think] On the whole, there's always a balance. I think the world's in a terrible mess, but I don't really think there was a time when it wasn't; there's always been some good to balance the bad. As far as *I'm* concerned, I think things are getting better all the time; my life's very good at the moment – yes, I'd like to do some more directing, but I'm not hassling for it because I think it's only fair that the youngsters should get a chance. I'm perfectly happy concentrating on my writing and I'm having a very good life. So for me, things are getting better.

How often do you have your hair cut?
About once a fortnight. In the seventies, when I was doing *Doctor Who*, I let it grow very long, and had side-whiskers right down below my ears – everybody did, though; I had Beatle-length hair and a beard at the front and was going bald at the back. I have a science fiction fan who cuts my hair, and is always asking me "Why don't they produce a new version of *War of the Worlds?*" for some reason!

What do you see – a glass half-full of water, or a glass half-empty?
Depends how I'm feeling at the time. I'm what I call a sub-clinical manic depressive; I'm either high as a kite, or I'm on a real down. I'm working towards a happier way of being, but sometimes the full glass of water seems full to overflowing, and the half-empty one feels like there's very little left in the bottom at all. So it depends.

When are you happiest?
[Long think] I think I'm happiest when I'm out with my wife walking our two dogs in the park, on a nice Spring day. The sheer *joi-de-vivre* of the dogs, and the way they're completely involved in what they're doing, rushing around, somehow transmits itself to me.

Do you believe in angels?
I don't know whether I believe in *any* beings divorced from matter at all. If there are such things as disembodied spirits then it's likely that some of them are good and some of them are bad, and I suppose you could call the good ones angels . . . . but, no, I don't think I believe in them.

Have we been visited by aliens yet?
I think it's very unlikely. I think the whole conspiracy theory, that visiting alien craft have been kept secret by Governments because we'd all be too scared, is so damn silly. There's no question that they are out there – I mean the idea that, say, one grain of sand in the Sahara Desert has life on it and the rest don't is ridiculous. When you think of how many galaxies there are, it's ludicrous to suggest there can't be life elsewhere. There must be. Certainly, if they *had* visited us, they'd be all over the place; there'd be coach tours to see them!

What was your favourite toy as a child?
My teddy bear Rex, whom I saw in the window of a toy shop when I was four. He was sitting there with a clown's hat on, and a brown ruff round his neck and he looked absolutely marvellous. My mother had to drag me away from the shop. And then my birthday came around, and there he was at the bottom of the bed. I haven't still got him – in those days we used to have what the called a char, a lady who came to scrub the house, and I think she threw him away.

What books are you reading at the moment?
Well, I'm trying to learn German, so I'm reading *German Step-by-Step*; I'm reading a series of books on the holocaust; I started a fiction book recently but I haven't got very far with it. I saw in *The Guardian* recently that it had been voted best book of the year, so I thought I should give it a go.

Can you remember your first fan letter?
It wasn't exactly a fan *letter*. When I was 17 years old, I was in the theatre – at a time at the end of the war when there weren't many men about because they were all away fighting. Someone left a notebook on the windowsill of the stage door containing a series of love letters from schoolgirls, who had made a sort of unofficial fan club for me. I was deeply embarrassed, and never found out who they were.

Have you ever asked for an autograph?
Not for myself, but for my children. There's a bit of a nasty story attached to that, but I can't tell you what it is.

Where is the worst place that you have ever stayed the night?
I've stayed in some ghastly theatrical digs, the kind where you have to go through the kitchen to the outside lavatory – smelly places with disgusting food, and one cold tap to wash with in the mornings. When I'd just been called up to the Navy, I remember going to a very bleak Butlin's holiday camp with none of the amenities. It had just been built, and seconded as Navy accommodation. It was very like being in an open prison . . .

Is Elvis still alive?
What rubbish.

Who would you most like to meet?
I'd like to meet the Dalai Lama. I would call myself a Buddhist, and I think that Buddhism is one of the most sensible philosophies: it doesn't have a set of dogmas that you have to live by, it doesn't tell you that everybody else's beliefs are wrong. The Dalai Lama seems to exemplify the best of Buddhism, and lives by the results of his teachings. It's quite extraordinary that he's managed to keep the balance he has without ever saying anything angry about the Chinese – making his position absolutely clear without ever actually slagging them off.

Is there life after death?
Well, after I wrote *The Ghosts of N-Space*, Richard Pearson, who played Jeremy Fitzoliver, said to me, "You really believe all this, don't you?" I told him that I have two halves to my brain – one side believes all this absolutely, and the other half is severely agnostic. I've found over the years that I can connect with very logical people, or I can connect with very artistic people, but it's almost like I have two different modes of being for each one . . . Most people don't do that – they have very fixed, absolute opinions, whereas I think I can connect with these different people. I can find myself in the middle and see sense on both sides. So that applies particularly to the question of life after death.

What is the worst song you've ever heard?
I don't know about worst, but I was going to bed once, and playing on the radio was a song called *I'm Leaving on a Jet Plane*. I hesitate to sing it for you. I went to bed and this bloody tune went through my mind all night. All through my dreams it was going on; when I woke up and went to the loo this wretched song was going on. Whether or not it's a good song or a bad song I don't know, but I hate it!

What is the most frightening film that you've seen?
I've always avoided the real nasties – they've been so popular but I don't like them. I enjoy suspense, and given that then I think that *The Terminator* and *Terminator 2* are the most extraordinarily good films, the second one in particular. It's odd that being a Buddhist I got so caught up in wanting that evil liquid creature to be exterminated; when he got tipped into the molten steel at the end, even though you'd been told he couldn't feel anything, the images you saw as he melted were of someone in extreme agony – and you were *pleased* about it. I find that to have that in my personality is very disturbing.

I think the most frightening moment in a film is when that thing popped out of John Hurt's chest in *Alien*. I jumped a mile and my heart was going like the clappers! DWM

Photography Robin Prichard *Questions* Lee Mansfield and John Ainsworth *Interview* Paul Vyse

The life & times of Jackie Jenkins

Monday 3 March

(Awakening/Frontios Video Release Day!!!)

9.10am Have embarrassed myself in John Menzies. Tried to prise new double-pack video through bars of trolley stacked with new releases ready for shelves but caught by bagface woman and told to "come back later like everyone else has to." Now late for work. Forced to return at lunchtime for rubbishy copy as all nice, pristine ones will be gone.

1.30pm Back in John Menzies, I spot Chas scrutinising BBC video packaging like a bow-tied *Antiques Roadshow* expert.

"Have you seen the spine on this one?" he began. "Completely ripped! Broken case on that one. This one's got a dent in it. I'm convinced they play five-a-side football with their copies in this shop. And have you noticed that they can never seem to get the video covers in straight?"

"What about those two under your arm?"

"Ah, now this one . . ." He re-examined the copies. "Mmm . . . pretty good apart from that small spot on Davison's nose. And this one . . . slight bit of rippling on the plastic. Best so far though. What d'you think?"

Finally left Chas after rubbing spot off Davison's nose with hanky, arranging Saturday night video evening at his place and promising faithfully not to watch the story before then.

Exhibit A –
Ripped cover

6pm Plans to try out new video sabotaged by nonsense phone calls. In "The One Where Nigel Lost His Mind", I spent ages explaining to Nigel that yes, I was sorry he had video drop-out, and yes, it was silly of him never to keep receipts and yes, it would be fine to take it back if only it wasn't *The Hand of Fear* and he hadn't bought it a year ago. Also mentioned that it might be sensible to try out new copy of *Awakening/Frontios* within a year of its release to which reply was:

"Oh, there's a new release today, is there? Which one is it?"

Brain spongified. Gave up.

Next, Chas:

"Have you got any unusual lines on your *Awakening?*"

Explained that I hadn't actually made it to the video yet as phone kept ringing.

"Well, could you try it out and let me know? Perhaps I could stay on the phone while you do it?"

The offending
fuzzy lines

Irritated-looking brother tapping fingers impatiently on wall with open Filofax provided answer. Promised to call back soon.

Things not looking good as fuzzy white lines have appeared after title sequence so waited two inches from phone for brother to finish repeating "Nice one, mate" into receiver.

Finally got through to Chas' Mum.

"He's upstairs, dear. Think he's having one of his funnies. I think it's 'shelf trouble' again."

7.15pm Am now watching Chas insert and remove videos from shelves like a rabid *Krypton Factor* contestant. His carefully considered, story-by-story, video shop-style layout – displaying both spines and front covers – induces headaches that my lazy method of simply shoving videos onto shelves does not. If it didn't fit, he hated it. If it did, he hated it anyway . . .

"Now I haven't got room for *Talons* without moving down a shelf and then I'll run into the brackets again. Now, if Hinchcliffe'd stopped after *Robots of Death* instead of producing this . . ."

(Cue "over-rated nonsense . . .")

". . . over-rated nonsense . . . then I'd have this shelf sorted by now."

Decided it was time to step in.

"Well, if you want my opinion you should turn *Leisure Hive* round, move *Mark of the Rani* up a shelf and stop your moaning. And yes, I have got lines on my *Awakening*. Fuzzy ones. More coffee?"

Wednesday 5 March

7pm Chas has popped round to observe my fuzzy lines, to see if they're the same as his lines, because he's spoken to Nigel on the phone about it and Nigel said, "What lines?" Told him Nigel probably hasn't even noticed the packaging's changed, let alone managed to spot any lines, but he insisted on coming in anyway, if only to sound off about Nigel having a really good copy. Bit embarrassing, as I'd been double-checking line situation and ended up watching Part One. Promised Chas I was never intending to watch whole story, merely checking persistence of lines. Although my lines matched his, he's now worried that his are more frequent than mine and has gone home to re-check.

Saturday 8 March

8pm Video evening *chez* Chas. Chas still complaining about shelves, and how narked he will be if BBC ever re-release entire range with new packaging. Nigel said he hadn't even noticed packaging had changed. Think Nigel could be going stupid in the head.

Finally put video on. Chas still complaining about lines. Did lots of tracking with remote control, growling every time a line appeared. Nigel announced that tonight he'd loaned his beautifully perfect copy to his parents, who'd seen him trying it out, commented on its exceptional clarity, and requested to see it. This time I growled too.

All hoping to see addition of new trailer from McGann film but instead treated to usual shot of three ancient, out-of-focus BBC videos.

"Why bother putting together such an excellent trailer if you're not going to use it?" sighed Chas. I then commented that, according to **DWM**, the BBC may even take two extra months to release *The War Machines* due to addition of extra footage, so sticking a trailer on could put them back years. All finally shut up and watched video, which has now settled down with no lines at all. Chas placated.

Mass groaning as phone rang and Chas left room for few seconds. When he returned it was clear it must be good news as have not seen him smiling this much for weeks!

"It's your Mum, Nigel. Something about clean underwear for tomorrow." Nigel stomped off muttering insults. Just as he got to the door, Chas called after him: "Oh yeah. She also wants to know if that rolling effect is supposed to be happening all the way through Part Two of your new video."

Hope he kept the receipt.

Timelines

compiled by **Alan Barnes**

Send your letters to Timelines, Doctor Who Magazine, Marvel Comics, Panini House
Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ
or e-mail us at doctorwho@marmags.demon.co.uk

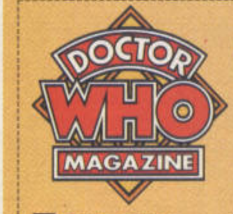
LETTER OF THE MONTH

I am writing to suggest that, as part of an effort to look to *Doctor Who*'s future, would **DWM** consider changing its logo to the new metallicised McGann type? I know it seems like a small detail, but it's important to keep up awareness of the series' relaunch in the wake of the TV Movie (and let's not forget that Universal still hold co-production rights until 31 December). The new video and book packaging, which does not hark back to the series' past, gives the series a more credible edge. Some people might take exception to this – but JNT was right, the series *has* to change if it's to stand up on its own, and using the new emblem would add to this, I feel. Once people can appreciate the series' current incarnation, it's much much easier for them to look to its past with affection rather than derision.

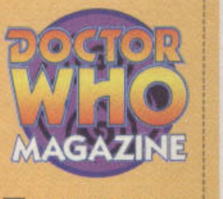
Patrick Bell
via e-mail

Drop the diamond logo? Heresy – or is it? Actually, it's a possibility that's been much discussed here at **DWM** *in the light of our New Look – and we'd like to hear what you think. Should the magazine adopt a new TV Movie-based masthead, or keep that familiar seventies-derived motif?*

Readers, it's over to you . . .



☐ THIS ONE!!



☐ NO! THIS ONE!!

"X" RATED

Oh dear, who's a grumpy old sourpuss then? I just read the editorial in **DWM** 248. There I was thinking that one of *Doctor Who*'s central tenets is tolerance, and there is a rant against a different TV show as the entire editorial. Are you running so low of new things to say that you are having to resort to insulting the other shows out there? I assume the next issue will rage against *Babylon 5* . . .

Doctor Who fans can hardly cast stones at *The X Files*. Yes, *Ice* is a steal of *The Thing From Outer Space*, but so is *The Seeds of Doom*. Yes, some episodes of both shows are less than enthralling, not even managing to be 'so bad they're good'. But *The X Files* does share one thing with *Doctor Who* – it will send itself up. I suggest editor Gary Gillatt watches the episode *Jose Chung's 'From Outer Space'* and lightens up. His editorial smacks of childish pique because the US networks renew *The X Files* each year, but have dropped *Doctor Who*. I adore *Doctor Who*, but half the pleasure was in the wait for the next episode. The only SF show to still give me that buzz is *The X Files*, and I was appalled to read such a drivelling diatribe against it in **DWM**. It reminds me of the current political campaigns that are more concerned with rubbishing the opposition than in presenting a valid argument for anything else. If some of us are mad enough to watch *The X Files* as well as *Doctor Who*, let us.

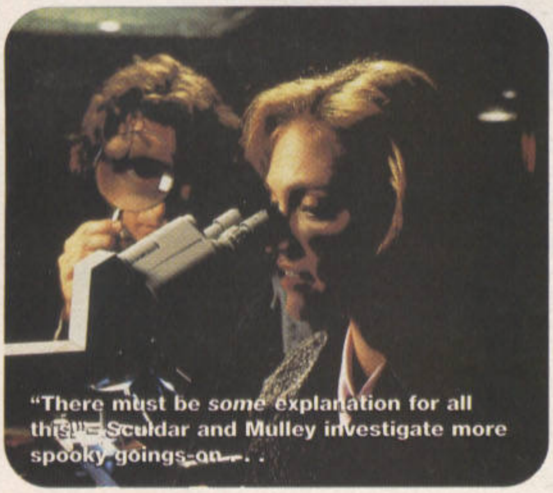
Of course, it could just have been a ploy to get lots of letters defending *The X Files*. There hasn't been a good argument in *Timelines* for ages . . .

Liz Halliday
Exeter

I was all set to write a gushing letter of praise about how **DWM** has risen to new heights of excellence both in content and in design. But then I read the editorial in issue 248. Were it not for the fact that you mentioned *The X Files* by name you could almost have been describing the Paul McGann TV Movie. You do yourself no favours at all by slagging off a series which is both popular, and made for Fox Television. The major difference between *The X Files* and the new *Doctor Who* is that one is entering its fifth series, whilst the other won't even get as far as its first. And judging by the quality of the scripts I know which one I prefer.

As for criticising the lack of resolution in *The X Files* – well, that's a bit rich. Did you understand what was going on in the *Doctor Who* film? *The X Files* goes out its way not to provide answers to its storylines – there is a clarity in the storytelling that makes long, tedious explanations unnecessary – and that is what creator Chris Carter fought for. He does not believe in patronising his audience. There is room for all types of science fiction on TV; I am not about to swear allegiance to one series just because it's British. We all know that *Doctor Who* is wonderful, but saying that *Doctor Who* is wonderful because another series is "rubbish" is hardly a constructive argument. I doubt whether you would approve of a similar editorial about *Doctor Who* in *The X Files Magazine* . . .

David Lavelle
via e-mail



"There must be *some* explanation for all this!" – Sculdar and Mulley investigate more spooky goings-on . . .

It has occurred to me that as there were no letters in **DWM** 248, you felt that you had to stir things up with your vitriolic attack on the *The X Files* in order to attract some interest. I, for one, object in the strongest terms.

I like *The X Files* and have been watching it from the beginning. I have also watched *Doctor Who* since it began over 33 years ago. Yes, I saw the very first episode broadcast on television. I have been a devoted fan ever since. My son is also a keen fan, at 11 years old. I have also read **DWM** for many years and enjoyed it – until now!

What gives you the right to vent your spleen on a show that just happens to be enjoying some popularity at present? What makes you right and those who criticise *Doctor Who*, sometimes for good reason, wrong? I could single out many *Doctor Who* stories and describe them as "rubbish"; those who don't like the programme have dismissed the whole series as such. But they are as right about as you are about *The X Files*.

DWM is not about *The X Files*. Your critique is misplaced. I suggest Gary Gillatt submit an article to one of the the *X Files*-related magazines, of which there seem to be plenty, and, as editor of **DWM**, confine his comments to *Doctor Who*.

Martin Welsford
via e-mail

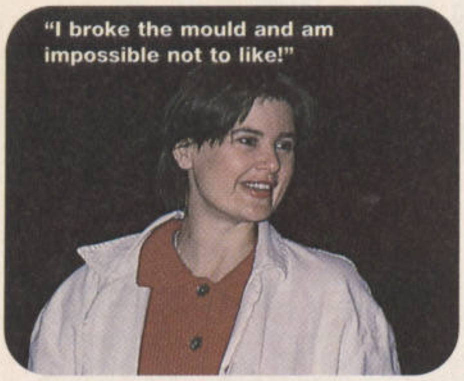
Does **DWM** *have it in for Mulder, Scully and their FBI chums? Er, well, no. The main thrust of Gary's editorial was to contrast latterday storytelling techniques with comments made by former producer Graham Williams inside that issue. It wasn't merely a curmudgeonly rant vs the* Files*; he saves that for the rest of us in the office every Friday morning (although he does like writer Darin Morgan's episodes. He's not stupid). Personally, I can't get enough of* The X Files*. I even got the complete Season One box set for Christmas. And it's tops. Designer Paul has no comment to make, however; he can't watch it on his own. He gets frightened, the big jessie.*

And if X Files *fans really believe that* **DWM** *248's editorial was written solely to stir up a bit of excitement in* Timelines *– well, all those conspiracy theories must have gone to your heads . . .*

ALL GROWN UP

Matthew Jones' *Fluid Links* articles are usually very interesting, but when I read *Kids' Stuff* (**DWM** 247), I just had to disagree with him that *Doctor Who* is for children! This the attitude that fans have tried to clear up for years! In fact, it's only since the *New Adventures* appeared, with all their bad language and violence, that shop owners have taken the novels out of the kiddies' section. To my mind, *Doctor Who* has never been a children's show – and never will be. It's bad enough when your *friends* call *Doctor Who* a tired old children's programme. Come on, Matthew, you can do better than this!

Brian Mattocks
Bryn, Lancs ▶


"I broke the mould and am impossible not to like!"

I came to the **DWM** Christmas Party at Riverside Studios on 8 December, which was wonderful. It was a shame that there were no Doctors present, but it was a privilege to meet Nicholas Courtney, Sarah Sutton and, of course, all you lot. It was well worth turning up for, and great fun. This was the first *Doctor Who* event I have been to, and I was very impressed with the way it was organised. I was over the moon to meet Sophie Aldred. I consider Ace to have been one of the best companions. She broke the mould, and was impossible not to like in the series, but after meeting Sophie in person, I can't believe how friendly and lovely she is. All in all, with so many special people involved with the day, it certainly was a good way to start Christmas. Thanks again.

Martin Richards
Colchester, Essex

PLASTIC RAPPED?

Thanks for **DWM** 248 – as classy as ever, and particularly edifying for myself (and no doubt other fanzine editors) to see *The Fanzine Trap* under new management after so long.

Auton Seventeen
18
Special seventh anniversary issue

As for the comment in the *Behind the Zines* feature that my own *Auton*, and other fanzines of its ilk, may "shock, offend, or enrage" – well, yes, they might. But a large number of people who have bought *Auton* regularly over the last eight years find it to be nothing more than it is – a fanzine which gives them a damn good laugh (stepping, admittedly, a little over the line on occasion). I can see quite clearly that the material may be "controversial" – to some. I, and, I'm sure, most of *Auton*'s readers, see *Auton* simply as a fan-produced magazine that is prepared to take risks in order to shake some of the apathy and lifelessness out of fandom. At the end of the day, it's nothing more damaging than a harmless schoolboy prank. It's not like we're smashing someone's face in or trying to blow up the world, is it? So, how about printing our address so that broad-minded adults with a hearty sense of humour can decide for themselves? Over 18s only need apply.

Robert Hammond
Editor, Auton

With that caution in mind, details of how to order Auton *can be obtained from Robert at 82 Farncombe Street, Farncombe, Godalming, Surrey GU7 3LN. Editors of fanzines of all types are welcome to send their publications for review to* The Fanzine Trap *at the editorial address.*

DISC SLIP

Why oh why was your reviewer Dave Owen allowed to imply in a recent *Shelf Life* column that our *Doctor Who – The Completely Useless Encyclopedia* was somehow not a proper factual book? To point out that we had confused the names of Professor Kettlewell's giant robot and a mountain in the Karakoram range was picky to say the least – but then imagine our surprise when he proceeded to insist that the smash hit 1964 single *I'm Gonna Spend My Christmas With a Dalek* (and, yes, it is *Gonna*, not *Going to*) was recorded by Pan's People's precursors, The Go-Joes. No doubt your readers have now all seen the January issue of *Record Collector* magazine, which gives the lie to this claim. The record sleeve is reproduced and the band in question is clearly identified as The GoGo's [sic].

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the go go's

To be fair to Mr Owen, he was only repeating an error first made in the *Gallifrey Guardian* section of **DWM** 54. Nevertheless, we feel we should, erm, set the record straight. We also demand that Mr Owen be paraded in chains through the streets of London, to be pointed at and derided for his insane belief that a respectable group like Pan's People would ever record a *Doctor Who* spin-off single.

Chris Howarth and Steve Lyons
Salford

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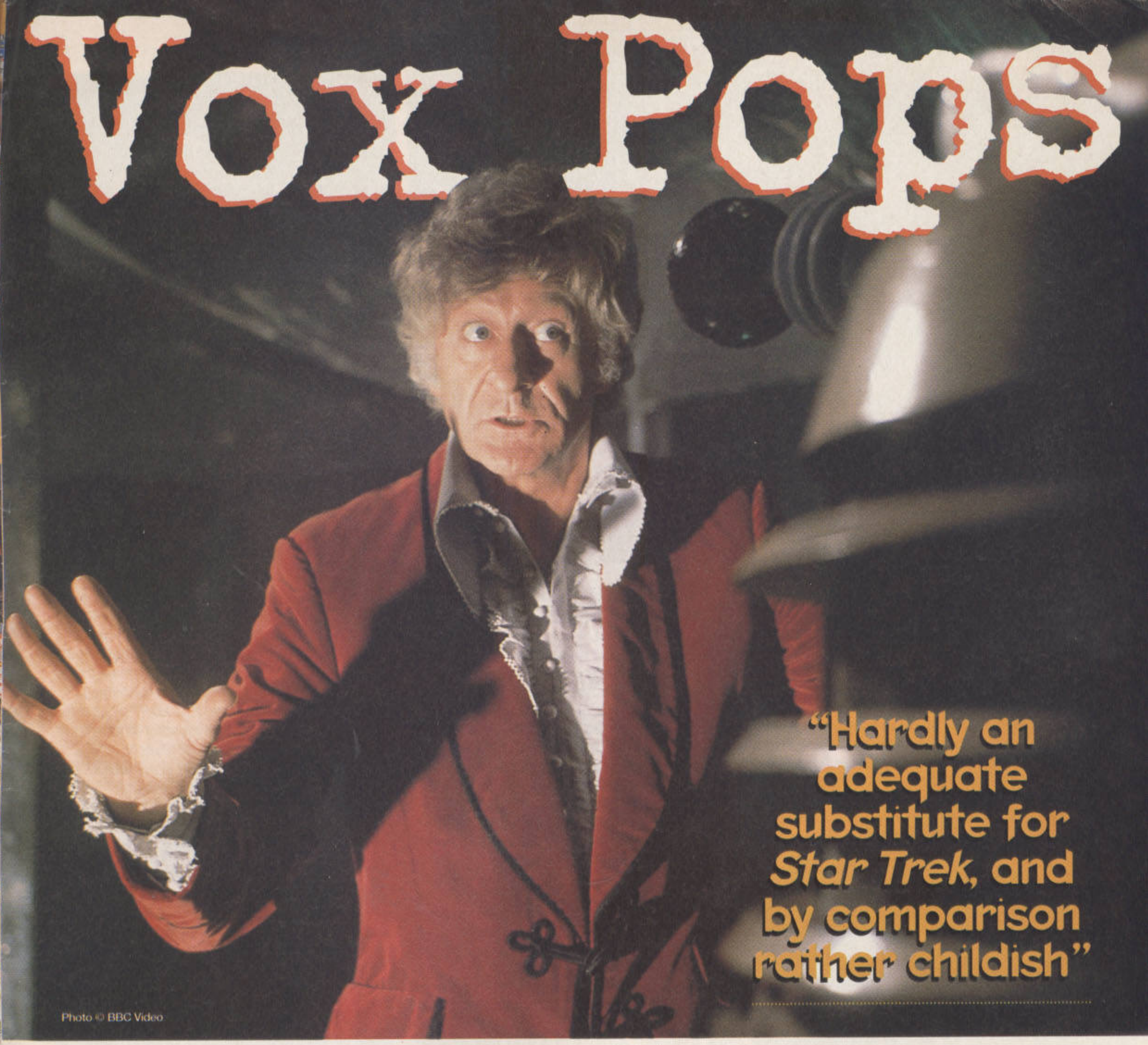


Photo © BBC Video

"Hardly an adequate substitute for *Star Trek*, and by comparison rather childish"

The BBC Audience Research Department regularly monitored audience response to *Doctor Who* with the assistance of an ever-changing panel of licence-payers. Stephen James Walker dips into their files – and discovers what viewers *really* thought of the Pertwee years . . .

Season Seven is now generally regarded as a watershed in *Doctor Who*'s history, when the Doctor's on-screen exile to Earth by the Time Lords took the series in a radically new, more adult-oriented, direction. If the BBC's internal audience research reports are anything to go by, however, this was largely lost on viewers.

The reaction of the sample of 200 who commented on the opening episode of Jon Pertwee's *Doctor Who* debut, *Spearhead from Space*, could, it was noted, "hardly be described as enthusiastic," – although "the majority . . . were clearly quite satisfied with it." The report continued in a similarly lukewarm vein:

"It was perhaps early days to judge, most would say, but at least this introductory episode seemed up to standard and if the story so far merely 'set the scene' and, rather neatly and quite convincingly, introduced the 'new' *Doctor Who*, there was every indication that, once under way, the story would develop into the usual quite diverting 'science-fictionish escapist' tale they had come to expect of the series. A few (but very few) admitted that they never had any time for this 'childish rubbish', while a considerable number remarked that although a new *Doctor Who* series was not unwelcome and this first episode had appeal, compared to the series it replaced, *Star Trek*, it seemed naive, and, to them, less satisfying. 'Hardly an adequate substitute for *Star Trek*, and by comparison rather childish. But time will tell, and it's good enough in its own way.' Altogether the consensus of opinion seemed to be that this new series gave every indication of becoming a *Doctor Who* adventure in the expected tradition – and certainly (many added) it appealed very much to children."

The 200-strong sample of viewers who commented on the closing Episode 7 of *Doctor Who and the Silurians* gave a rather mixed response. Over two-fifths responded "warmly", and considered that "a well contrived 'surprise' ending had made 'a fitting climax to a thrilling serial'". Some of those who reacted "less wholeheartedly", however, thought it "a rushed and 'rather tame and routine' finish to an otherwise 'exciting and at times frightening tale'". One

The Time Monster: **"absolute rubbish."**
Photo © BBC Video

commented that the Silurians themselves "gave in too easily", while others complained that the episode was "slow and lacking in action". As usual, a small minority clearly found little to enjoy in *Doctor Who*, holding it to be "far-fetched rubbish".

The fact that the series had undergone a change of format now seemed to be registering, but opinions on this development were again divided. "I preferred this serial to many of the earlier ones," noted one viewer, "because one is more interested in a possible threat to this world one lives in, than some unknown planet as so often featured in *Doctor Who*." Others, however, "did not think the present story as effective as previous series, some obviously regarding an Earthbound *Doctor Who* as less exciting than the space traveller. They also said that the story had seemed slow in places and overlong, several judging it 'ridiculous' and the 'monsters' far too unrealistic or, alternatively, it had become 'too adult now'. Although some said that they did not regard *Doctor Who* as entertainment for adults, more commented that it made suitable viewing for all age groups."

***Doctor Who and the Silurians:* "rather tame."** Photo © BBC Video

One particularly encouraging aspect of the report was that it confirmed early indications given in the comments on *Spearhead from Space* that Jon Pertwee's portrayal of the Doctor had soon won over the series' viewers:

"Jon Pertwee was again warmly praised, several adding that they preferred his playing of *Doctor Who* to that of his predecessors: 'Not bumbling like the others, much more modern and sensible', one of them wrote."

There were no further audience research reports issued on *Doctor Who* until the start of Season Nine, when two consecutive episodes of *Day of the Daleks* came under scrutiny. The 339 viewers who commented on the story's penultimate episode again gave it a rather mixed reception:

"The majority . . . evidently enjoyed this episode at least moderately, some tolerating it for the sake of their children ('not my cup of tea but they adore it'), others admitting to being 'a sucker' for this ingenious 'rubbish', and quite a number finding it altogether enthralling ('I have become a big fan of *Doctor Who*; this was a gripping episode; I can't wait till next week'). There was noticeable feeling, however, that it was rather slow-moving, lacking in tension and action, and some viewers complained that the series seemed not as good as its predecessors; it was less 'imaginative' and exciting, they said, or was becoming stale and predictable. ('Seems to have lost its impact; I no longer feel for the Doctor or share his adventures'; 'Maybe children viewing for the first time would find this good, but to me it's just repetition; I wish the Daleks would get Doctor Who for good this time', are comments echoed by several, one or two noting that 'the Daleks have had their day'.)"

"All the worst aspects of transatlantic TV..."

The unfavourable comparisons drawn between *Doctor Who* and *Star Trek* in viewers' comments on the opening episode of *Spearhead from Space* suggested a shift of opinion since *The Naked Time* – the second episode of the American series – had been broadcast on BBC1 on 19 July 1969. The audience research report on the latter noted:

"A sizeable group of viewers supplying evidence were only moderately taken with this second instalment of the inter-galactic adventures of the Space Ship Enterprise, and a small, but vociferous, contingent were definitely unimpressed. Perhaps the most stringent comment from one of this group was the following: 'It was appalling. It seemed to include all the worst aspects of transatlantic TV programmes, and showed how good the home product is. I'm not particularly keen on *Doctor Who*, but this made me long for its return'. Other viewers agreed that, so far, *Star Trek* had struck them as a very stereotyped and predictable piece of science fiction – 'of the mass-produced sort that the Americans churn out', said a Sales Office Supervisor, a fellow critic adding that it was 'way behind the BBC's *Doctor Who*, because the pseudo-scientific jargon was banal, and the characterisations lacking in substance.'"

The only contrary opinion was that, in terms of production values, "several viewers remarked that they thought *Star Trek* had *Doctor Who* beat".

The report on *Day of the Daleks'* final instalment, meanwhile, reflecting the opinions of a sample of 280 viewers, revealed that reaction was again "moderate rather than enthusiastic":

"Some of those reporting, certainly, were great fans of *Doctor Who*: science fiction was all too rare

***Doctor Who and the Silurians:* "an exciting tale."**
Photo © BBC Video

Day of the Daleks: "altogether enthralling."
Photo © BBC Video

Roger Delgado in *Frontier in Space:* "warmly commended."
Photo © BBC Video

on television, and this was good, imaginative stuff, they said, and well thought out. More often, however, viewers in the sample tended to regard it as a 'bit of a giggle' – entertaining enough in its way (and undoubtedly a great hit with children) but hardly to be taken seriously – and others confessed that they watched only because other members of their family wanted to do so. More specifically, there were complaints that, after three episodes in which nothing much seemed to happen, this last one appeared very rushed and the Daleks vanquished all too easily – 'as though they couldn't get rid of them quickly enough'. In any case, some added, they were 'sick of the Daleks' and hoped that they had now seen the last of them."

The season's final episode, Part Six of *The Time Monster*, drew an even less favourable assessment from a relatively small sample of 88 viewers:

"There was evidently some feeling among reporting viewers that *Doctor Who* was 'ready for a rest', disappointment being expressed with a rather tame and predictable ending to *The Time Monster*, the final story in the present series. Some, certainly, enjoyed this imaginative and enjoyable fantasy about the possible fate of the fabled city of Atlantis, which had some tense moments, but, on the whole, it was felt to reflect the general 'tiredness' of the series, several dismissing it as 'absolute rubbish' which was too obvious and stereotyped to hold their attention. 'I see the Master has escaped again, so no doubt we are in for a further series of confrontations', remarked one viewer drily."

Commenting on the current state of *Doctor Who* in more general terms, the report continued:

"A sizeable number . . . commended an enjoyable and interesting series which, in their opinion, continued to appeal to the imagination and was invariably good light entertainment, but, as indicated, many felt that it had deteriorated considerably since the early days and now attempted to make up for a lack of real imagination and originality by inventing a series of new, but 'all too similar' monsters and phenomena. They were certainly tired of the continuing battle with the Master, who was exactly like the villain in a Pearl White drama, several said, and the characterisation as a whole struck them as much more crude and shallow than it used to be."

> "I see the Master has escaped again, so no doubt we are in for a further series of confrontations"

Fortunately, the closing episode of Season Ten's *Frontier in Space* gained a much more positive response from the reporting sample of 170 viewers – in fact, the most positive of any from the Third Doctor's era:

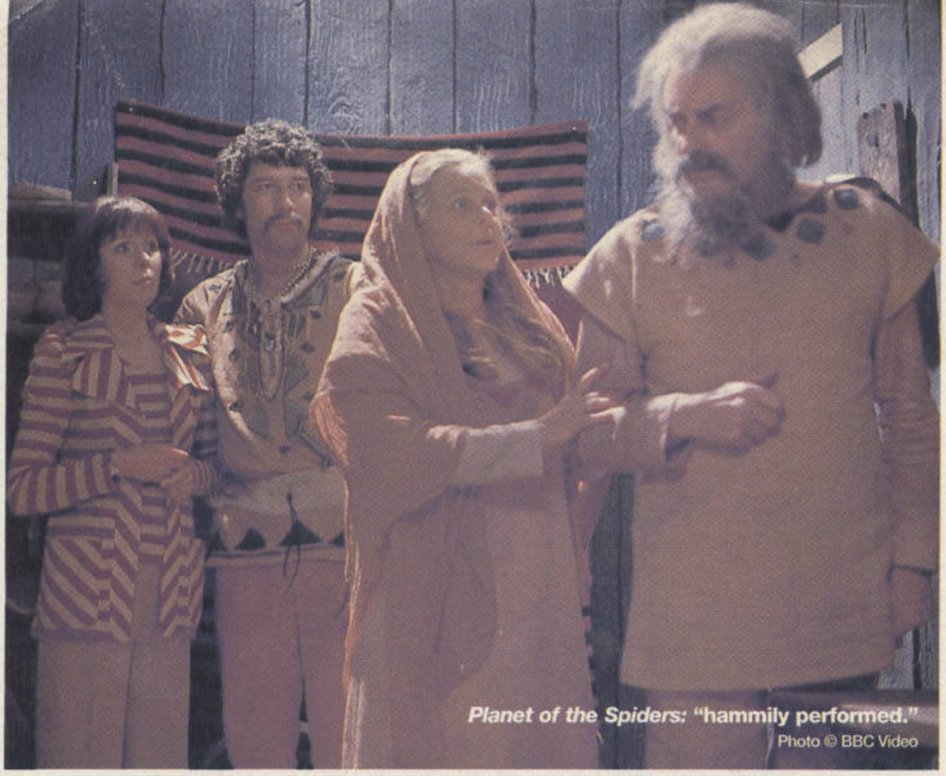
"Despite some criticism that the story . . . was dull, predictable and came to an unsatisfactory conclusion, this last episode was evidently enjoyed by the majority of those reporting. This had been an exciting and entertaining tale, they said, and the reappearance of the Daleks certainly 'got things humming', while the somewhat open-ended conclusion had its advantages in leaving scope for a new but 'related' adventure.

"Reporting viewers who did not care for Frontier in Space were generally those who felt that the *Doctor Who* series in general was 'played out' and always relied on the 'same old gimmicks' to keep up the interest ('not the perishing Daleks again!'; 'are they and the Master the only villains?'), but there were also a number who claimed to find this story considerably less original and exciting than recent ones which they had enjoyed.

'However, with scattered exceptions, those reporting had the warmest praise for the way in which the whole cast made the very most of the script. Jon Pertwee was, as always, excellent as the Doctor, it was said, and both Katy Manning (Jo Grant) and Roger Delgado (the Master) were warmly commended. A few felt the production lacked pace or offered nothing new in the way of 'effects', but most were quite satisfied with this

"Too pathetic for words..."

The BBC occasionally broadcast 'omnibus' repeats of *Doctor Who* stories; one such example was the hour-and-a-half long compilation of *The Sea Devils* transmitted on BBC1 on 27 December 1972 – which, unusually, was the subject of its own audience research report. According to the comments of the 117 viewers in the reporting sample, the repeat was received at the time with "rather mixed feelings, the preference some . . . expressed for a complete play being off-set by the fact that, as the majority had seen it before, the usual excitement as to the outcome was lacking". While "a sizeable minority did not care for the series (which in their opinion, had 'outlived its entertainment value') and found *The Sea Devils* particularly corny and far-fetched", a considerable number said they "thoroughly enjoyed" the story, despite having seen it before, and considered the series as a whole to be "imaginative and 'good fun'". Most thought the performances "very good", with Roger Delgado ("deliciously evil" according to one viewer) and Jon Pertwee ("the best Doctor Who" in the opinion of another) being singled out for particular praise. "There was some division of opinion over the Sea Devils," the report continued, "some viewers finding them laughable or 'too pathetic for words', but others thought them most effective 'monsters' and the production as a whole was considered quite satisfactory".



Planet of the Spiders: "hammily performed."
Photo © BBC Video

aspect of the serial, settings, costumes and make-up (especially for the various 'alien' species) being considered very good indeed.

"As always, there was a hard core of opinion that the *Doctor Who* series had long outlived its entertainment value . . . Nevertheless, it was clear from viewers' comments that it was still widely regarded as excellent family entertainment, from those who said that their children would never miss it to the rather older viewer who wrote: 'I sometimes feel, at 64, that I shouldn't be watching this!', and a considerable number evidently agreed with the member of the sample who said: 'I feel this enjoyable piece of fantasy could go on for ever – each new generation is potentially a new race of *Doctor Who* fans.'"

Frontier in Space: "got things humming."
Photo © BBC Video

The final instalment of Season Eleven's opener, *The Time Warrior*, also drew a generally favourable response from its sample of 272 viewers:

"The majority . . . evidently found this episode up to the accepted standard of *Doctor Who* adventures, making good entertainment at least for their children and very often for themselves as well. ('Can be really enjoyed whatever age you are.') It was a very good ending, they often said, to a story which 'worked up to a good climax' with 'lots of excitement'. There was some minority feeling, however, that this was 'not one of the best *Doctor Who* episodes' and that it was too far-fetched ('the miraculous escapes of Doctor Who from impossible situations strain credulity to the limit'), 'corny' and 'cliché ridden'; or 'slap stick rather than the science fiction we have come to expect'. A small group were bored by a programme which seemed to them purely for younger viewers."

Sadly, the episode which was to form the Third Doctor's television swansong, Part Six of *Planet of the Spiders*, marked a return to the rather lukewarm tone of earlier reports. Opinions of the 177 viewers sampled on this occasion were summarised thus:

Planet of the Spiders: "less lifelike."
Photo © BBC Video

"The conclusion of *Planet of the Spiders* . . . met with a tolerant rather than enthusiastic response from most of the adult viewers who constituted the sample audience. However, a minority of about one in three found it very enjoyable. The 'death' of Doctor Who in the shape of Jon Pertwee – the most likeable and subtle Doctor so far, according to a few long-term viewers – was greeted with some regret; nevertheless, several said they liked the flexibility of the Time Lord concept . . . and felt that the 'translation' was neatly effected in this episode. The acting and production were generally commended, although some viewers thought the minor roles were sometimes stiffly or hammily performed, or the giant spiders in this story (perhaps mercifully) less lifelike than some monsters the series had created.

"Reporting viewers who really enjoyed *Doctor Who* themselves . . . were clearly in a minority. Some such viewers appeared to find recent stories disappointing:

"'Not nearly as good as some of the earlier adventures – ie the ones where the Tardis travels back through time. Too many of the adventures are situated on the Earth, and those are the poorest';

"'Perhaps I'm getting too old but, really, some of the plots were telegraphed, weren't they? Also – too much shooting and army battles: let's have something to activate the brain.'"

These comments would doubtless have provided food for thought as incoming producer Philip Hinchcliffe prepared to institute a further change of direction for the series with the arrival of Tom Baker's Doctor.

"When will it come back, Mum?"

A common thread running throughout the audience research reports of the early seventies was that, whereas parents occasionally expressed concern that the series was too frightening for their offspring and had them watching "from behind chairs", children themselves were overwhelmingly positive regarding the series. Only rarely was any criticism expressed, such as when a nine year-old boy, after viewing *Spearhead from Space* Episode 1, remarked: "I like it best when Doctor Who lands on a planet and meets monsters and things". Some thought it "not 'horrible' enough", although older children were occasionally "inclined to scoff" and describe it as "childish". The following selection of comments, taken from the reports on the closing episodes of *The Time Warrior* and *Planet of the Spiders*, gives a fair cross-section of views:

"My children are always engrossed in watching *Doctor Who*; I can never get a word out of them whilst the programme is on."

"Still think *Doctor Who* is good fun and have watched all of them since the first." (Boy aged thirteen.)

"My son is usually spellbound, particularly when the story includes monsters."

"I think *Doctor Who* is a very nice series; I like it because the characters are so real; it is very bloodthirsty." (Girl aged seven.)

"My two small daughters seemed very impressed. Even my two-year-old asked when *Doctor Who* was coming on."

"Saturday still revolves around *Doctor Who*."

"My six-year-old son liked it, although he thought some parts could be frightening for little ones. I'm not certain if he was including himself in this statement."

"My son (four and a half) moans when it comes to an end. He says he wished it was on every day. He particularly enjoys the weird creatures."

"Two small boys rooted to their seats, tea forgotten, deaf to all talk by grown-ups, and nearly in the box with the horrors on the screen!"

"They all want *Doctor Who* to go on forever. More exciting, if possible."

"Exciting, frightening, a must every Saturday. When will it come back, Mum?"

Next issue . . .

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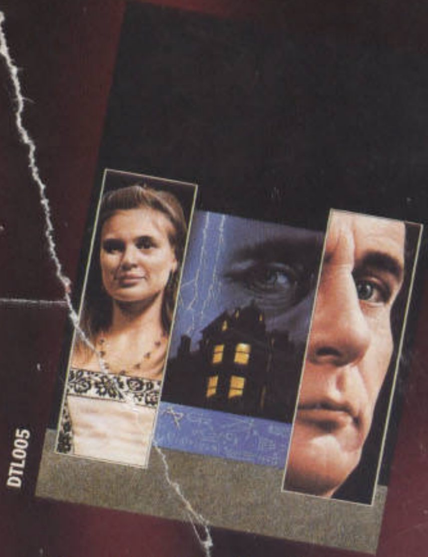

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